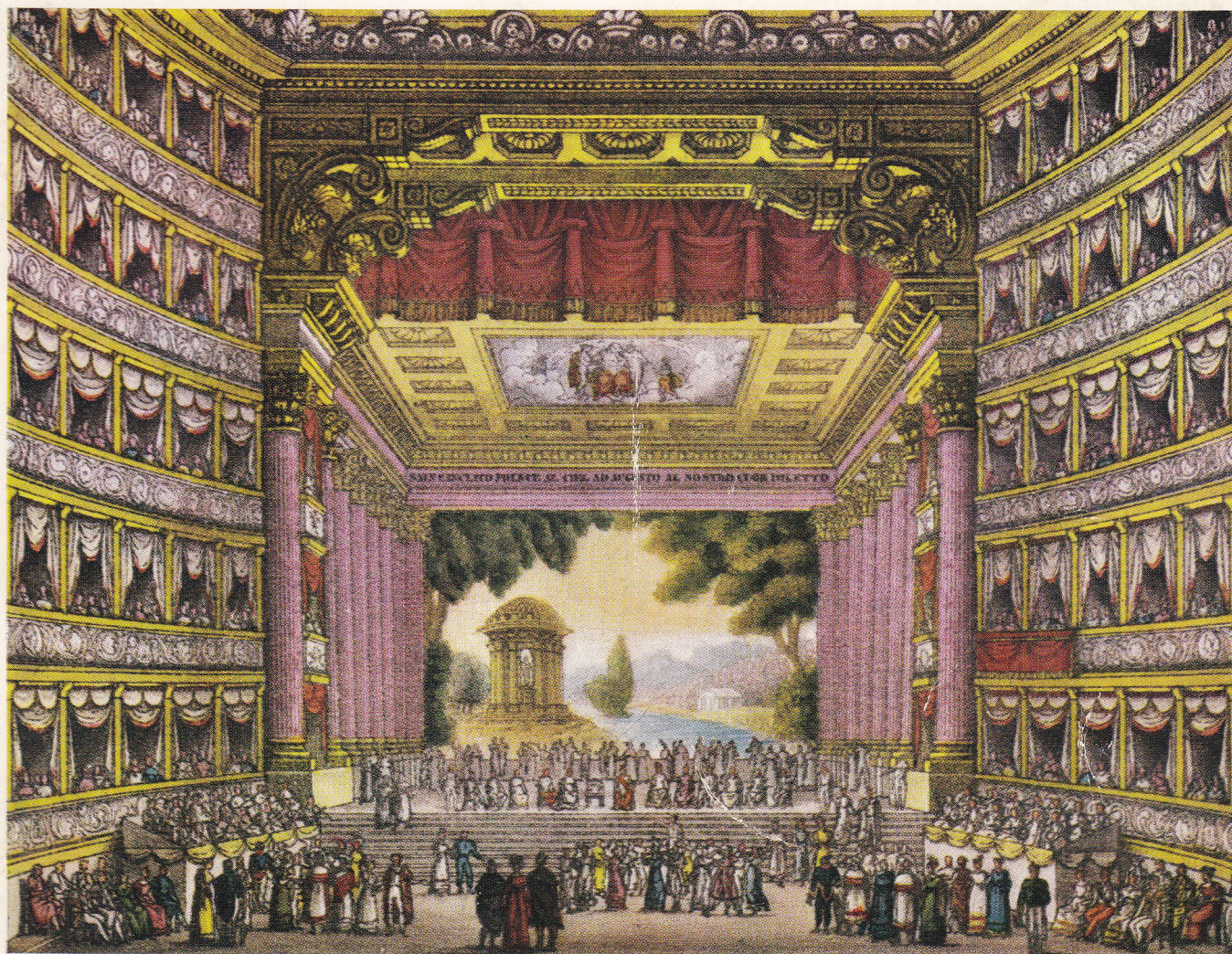


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SPRING 1969



INTERNATIONAL
OPERA SEASON

GAIETY THEATRE DUBLIN

COVER PICTURE

The cover picture is a view of the interior of the Teatro della Cannobiana, where *L'Elisir D'Amore* was first performed on 12th May, 1832. The Cannobiana was a small theatre associated with La Scala, and was opened in 1779 on a site presented by Maria Theresa, Empress of Austria and Duchess of Milan. It was demolished in 1894, and the Teatro Lirico was built in its place by Edoardo Sonzogno, who published *Pagliacci*, and who promoted the opera competition won by *Cavalleria Rusticana*. It was at the Teatro Lirico that Caruso made his debut.

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Chloe Walsh

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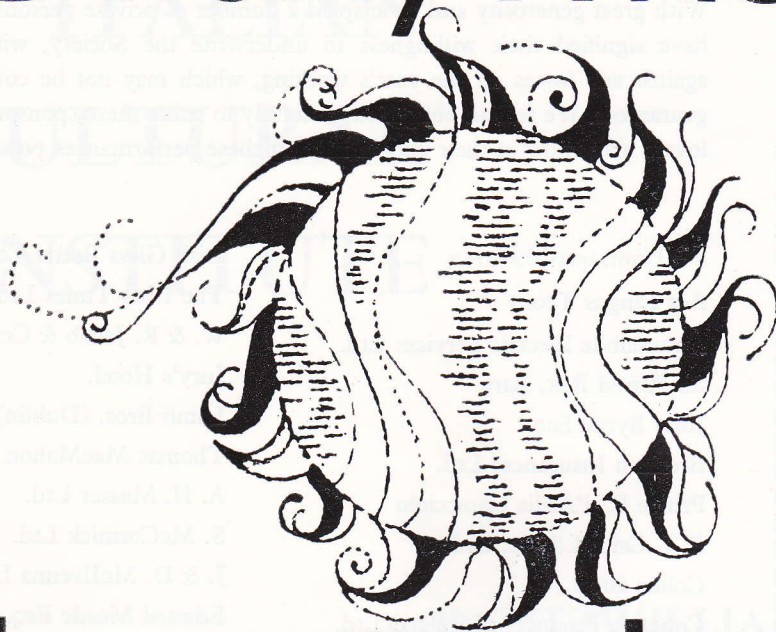
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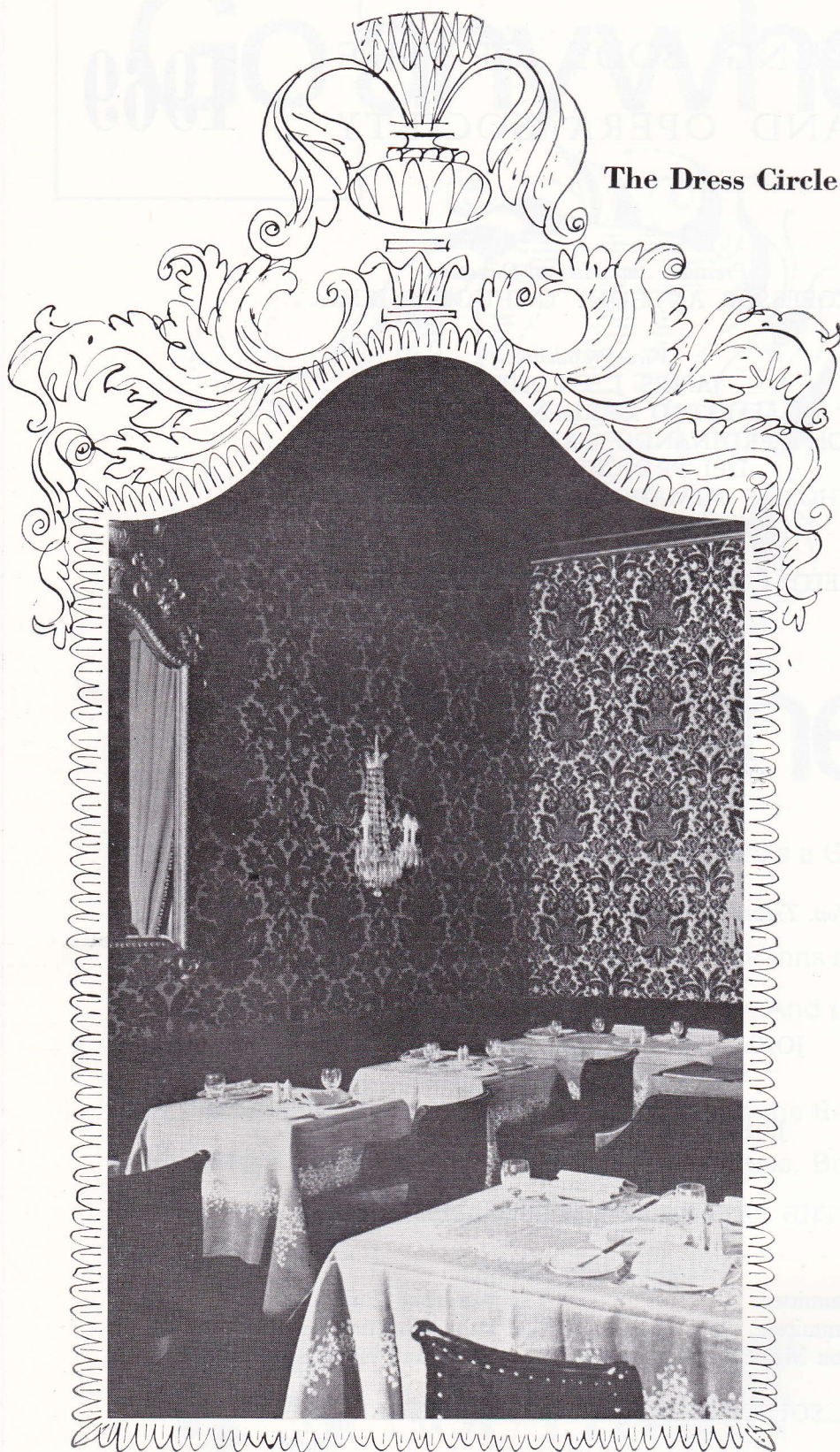
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THE MAKING OF AN OPERA

Nabucco was Verdi's fourth opera. Nothing now survives of *Roccester*, his first work, with a libretto by Piazza. Piazza also wrote the book for Verdi's "first" opera, *Oberto*, produced at La Scala, Milan in 1839. *Oberto* was well enough received to encourage the impresario Merelli to ask Verdi for three more works, the first to be a comic opera. This began life as *Il Finto Stanislao*, but was re-named *Un Giorno di Regno* for its premiere at Milan in 1840. Verdi had some doubt about his own ability to write a comic opera, and indeed he did not attempt another until the very end of his career, when he crowned his life's work with the magnificent *Falstaff*. *Oberto* enjoyed some little success but *Un Giorno di Regno* was a failure.

Many years later Verdi told the story of his life at this time to his friend Giulio Ricordi, who wrote down all he could remember of Verdi's account. What follows is the last two thirds of this sketch,* beginning with the composition of *Un giorno di regno*. It includes certain inaccuracies caused either by a fault of Verdi's memory, or perhaps by a deeper psychological cause, as discussed later.

"At that time I was living in a small apartment near the Porta Ticinese, and with me was my family, my young wife Margherita Barrezi and our two small children. Just as I got down to work [on *Un Giorno di Regno*] I had a bad attack of angina that put me to bed for a long time. Hardly had I begun to get better, when I remembered that the rent, fifty *scudi*, would be due in three days. At the time the sum was fairly large for me, although I cannot call it serious. But my painful illness had prevented me from amassing it in advance, and the fact that the mail went only twice a week to Busseto prevented me from writing to my excellent father-in-law in time for him to help me. I wanted to pay the rent, regardless of inconvenience, on the day due. So, much as I hated to go to a third person, I decided to ask the engineer Pasetti to approach Merelli for fifty *scudi*, either as an advance on my contract or as a loan for eight or ten days, but long enough to write to Busseto for the money.

There is no need here to go into just why Merelli, without fault on his part, could not advance me the fifty *scudi*. But I was terribly upset to miss, even by a few days, paying the rent on the day due. My wife, seeing my distress, took her few trinkets of gold, left the house, and, I don't know how, succeeded in raising the money, which she brought to me. I was deeply moved by this proof of her love and swore to myself that I would restore everything to her, which I was soon able to do, thanks to my contract.

But then my misfortunes began: my boy fell sick at the beginning of April. The doctors could not diagnose his trouble, and the poor little fellow slowly wasted away in the arms of his frenzied mother. But that was not enough. After a few days my little girl fell ill in her turn! . . . and the sickness ended in death! . . . Still even that was not enough. In the first days of June my young wife was seized with acute encephalitis, and on 19 June 1840 a third coffin went out of my house! . . .

I was alone! . . . alone . . . In the short space of two months three persons dear to me had gone, for ever: my family was destroyed! . . . In the midst of this terrible anguish, to keep my bond I had to write and finish a comic opera!! . . .

*Reprinted from "Verdi: His Music, Life and Times" (C) 1963 by George Martin. By permission of the author and the publishers, Dodd Mead and Co. Inc. New York.

Un Giorno di Regno did not please. Certainly some of the fault was in the music; part, too, in its execution. With a mind tortured by my domestic disaster, embittered by the failure of my work, I persuaded myself that I had nothing more to find in music and I decided never to compose again! . . . I even wrote to the engineer Pasetti, who had shown no sign of life after the failure of *Un Giorno di Regno*, asking him to obtain from Merelli a release for me from my contract.

Merelli called me in and treated me like a capricious child! . . . He refused to believe that I could turn my back on music because of a single failure, and so on. But I held firm until finally he gave me the contract and said:

'Listen, Verdi, I cannot force you to compose. But my faith in you is not less than before. Who knows, some day you may decide to start again? Then give me two months' warning before a season, and I promise your opera will be produced.'

I thanked him; but even these words could not shake my decision, and I left.

I settled in Milan near the Corsia de' Servi. I was discouraged and gave no thought to music. Then one evening in the winter, as I was leaving the Galleria De Cristoforis, I ran into Merelli who was on his way to the theatre. It was snowing with large flakes. Taking me by the arm, he asked me to accompany him to his office at La Scala. We chatted as we went, and he told me of his troubles with a new opera he had to produce. He had commissioned Nicolai to compose it, but Nicolai was unhappy over the libretto.

'Just imagine', cried Merelli, 'a libretto by Solera, stupendous! . . . magnificent! . . . extraordinary! . . . grandiose, effective, dramatic situations; beautiful verses! . . . But that thick-headed maestro will have none of it and says the libretto is impossible! . . . I don't know where to look to find another quickly.'

'I can help you there,' I remarked. 'You gave me the libretto for *Il Proscritto*, and I haven't composed a note: it's yours to make use of.'

'Oh! bravo . . . what luck.'

Talking this way, we had reached the theatre. Merelli called Bassi, who was poet, stage manager, callboy, librarian, etc., and asked him to look at once in the library files for a copy of *Il Proscritto*, and one was found. But while the search was on, Merelli took another manuscript which he showed me and said:

'Look, here is Solera's libretto! Such a good plot, and it is turned down! . . . Take it . . . read it.'

'What should I do with it? . . . no, no, I don't want to read any librettos.'

'Eh . . . it won't bite you! . . . read it and then give it back to me.' And he put the manuscript in my hands. It was a thick bundle, written in a large hand, as was the style then. I made it into a roll, took leave of Merelli and started for home.

On my way I felt a sort of vague uneasiness, a great sadness, an anguish that swelled up in my heart! . . . And at home I threw the manuscript with a violent gesture on the table and stood rigid before it. The libretto, falling on the table, opened itself and without my quite realizing it my eyes fixed on the page before me at one particular line:

'Va, pensiero, sull' ali dorate' (Go, thought, on golden wings).

I glanced through the verses which followed and was deeply moved, particularly in that they almost paraphrased the Bible which I have always loved to read.

I read a line, then another. Then firm in my resolution never to compose again, I forced myself to stop, closed the book, and went to bed. But oh! *Nabucco* kept running in my head, and sleep would not come. I got up, I read the libretto, not once but two, three times, so that by morning, it's fair to say, I knew Solera's libretto by heart.

Even so, I determined to stick to my decision, and the next day I returned to the theatre and handed the manuscript to Merelli.

Eight

'Beautiful, eh?' he said.

'Very beautiful.'

'Well then, put it to music!'

'No, never. I want no part of it.'

'Put it to music, put it to music!'

Saying this he took the libretto, stuffed it into my overcoat pocket, seized me by the shoulders, and not only shoved me out of his office but closed the door and locked it in my face.

Now what?

I went home with *Nabucco* in my pocket. To-day, a verse; tomorrow another; one time a note, another a phrase . . . little by little the opera was done.

We were in the autumn of 1841. I remembered Merelli's promise and, going to see him, announced that *Nabucco* was written; he could give it in the next season of Carnival-Lent.

Merelli declared himself ready to keep his promise, but at the same time he pointed out that he couldn't possibly give the opera in the coming season because he had already accepted three new operas by a famous composer. To give a fourth new opera by a near beginner would be dangerous for all, but especially for me. It made more sense, therefore, to wait until spring when he was not so tied up, and he promised to engage good artists for me. But I refused. Either in Carnival or never . . . and I had good reasons, for it would not be possible to find two singers better suited to my opera than Streponi and Ronconi, both of whom I knew were under contract and on whom I set great hopes.

Merelli, however much he wanted to oblige me, as an impresario was not altogether wrong: four new operas in a single season was a great risk! . . . But I, too, had good artistic reasons to oppose his. In short, what with 'yes' and 'no', objections, half-promises, the programme for the Scala season came out . . . but *Nabucco* was not announced.

I was young and my blood boiled! I wrote a bad letter to Merelli in which I let loose all my resentment—I confess, as soon as I sent it I had an attack of remorse and feared I'd ruined everything.

Merelli sent for me. When he saw me he said gruffly: 'Is this the way to write to a friend? . . . But bah! You are right. We will give this *Nabucco*. But you must realize that I have already spent heavily for the other three operas, and I cannot afford new costumes or scenery for *Nabucco*. I will have to patch up as best I can with whatever is in the warehouse.'

I agreed to everything, so eager was I for the opera to be given. A new announcement came out on which, finally, I read: NABUCCO.

I remember a comical scene that I had with Solera a little earlier. In the third act he had written a love duet, for Fenena and Ismaele. I didn't like it because it cooled the action and seemed to me to detract a bit from the Biblical grandeur that characterized the drama. One morning when Solera was with me, I told him so. But he didn't want to agree, not so much because he found the comment unjust as because it annoyed him to rework something already finished. We argued back and forth: I stood firm and so did he. He asked me what I wanted in place of the duet, and I suggested the prophecy of Zacharias. He thought that wasn't a bad idea, and with 'buts' and 'ifs' he said he would think about it and then write it. That was not what I wanted, because I knew many, many days would pass before Solera sat down to write a verse. So I locked the door, put the key in my pocket and said, half serious and half joking: 'You shan't leave here until you've written the prophecy. Here is the Bible, you have the words ready made.'

Solera, who had a violent temper, didn't take kindly to my joke. An angry gleam came into his eye, and I passed a nervous moment, for the poet was of a size that could quickly set to rights an obstinate maestro. But all of a sudden he sat at the table and in a quarter of an hour the prophecy was written.

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Finally, in the last days of February 1842, the rehearsals began, and twelve days after the first piano rehearsal the premiere took place, on 9 March. The singers were Strepponi, Bellinzaghi, Ronconi, Miraglia and Derivis.

With this opera it is fair to say my artistic career began. And if I had many difficulties to contend with, it is also certain that *Nabucco* was born under a lucky star. For even the things that might have defeated it turned out well. For example, I wrote a furious letter to Merelli who might well have sent the young maestro packing. But the opposite happened. The patched-up costumes were splendid! . . . The old scenery, touched up by the painter Perroni, made an extraordinary effect. The first scene in the temple, for example, made such an effect that the audience applauded for at least ten minutes. At the dress rehearsal nobody yet knew when or where the stage band was to come on. The conductor Tutsch was embarrassed. I pointed out a measure to him, and at the premiere the band entered on the crescendo with such precision that the audience burst into applause.

But it is not always good to trust in lucky stars! And experience taught me later how right is our proverb: 'Fidarsi e bene, ma non fidarsi e meglio.' (To have faith is good, but not to rely on it is better)."

This famous sketch is notable for the fact that Verdi telescoped the death of his wife and two young children into a period of three months. In fact they died over a period of three years. He also puts the death of his son before that of his daughter, whereas the girl died first.

The effect of these tragedies on Verdi showed itself in various ways in his subsequent work. Although, in spite of the terrible destruction of his family, he completed his comic opera *Un Giorno di Regno*, it was a failure, and fifty years passed before he wrote another. His works in these fifty years, whatever their source, have one thing in common, a preoccupation with Fate, Destiny and Tragedy. Not one of these operas has anything remotely resembling a happy ending.

The "force of destiny" is also present in many of them, whether as the result of some notion of honour (*Ernani*), ambition (*Macbeth*), revenge (*Forza del Destino*), superstition (*Rigoletto*), affairs of state (*Don Carlos*), or jealousy (*Otello*). We may perhaps read into this preoccupation with variations on a theme, Verdi's own wrestling with the terrible "force of destiny" that deprived him of wife and children in such a cruel fashion.

Possibly the most important effect we find in middle and late Verdi is the emergence in his operas of the father-daughter relationship. As both children died in their sixteenth month, Verdi could not have developed any special relationship with either. Why he should later think that the boy died before the girl is something a psychologist might explain. So too is the development in his operas of such remarkably poignant music for situations involving fathers and daughters.

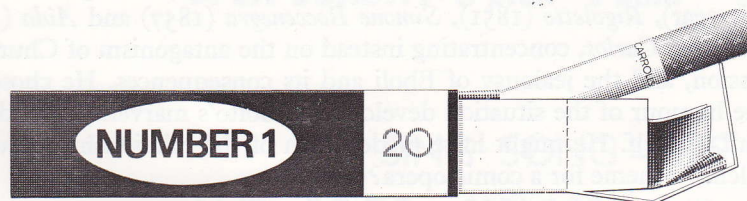
It is curious that nowhere does Verdi clearly depict in his music a father-son situation. The only obvious case is *La Traviata* where the relationship is not a happy one and is hardly given any depth, while for Germont and Violetta—treated surely by Verdi as a daughter—he wrote music of the greatest intensity and emotion. By contrast, the father-daughter emotional tie is very deeply and movingly brought out in *Luisa Miller* (1849) (to be seen at Wexford this year), *Rigoletto* (1851), *Simone Boccanegra* (1857) and *Aida* (1871). Verdi made little of the father-son situation in *Don Carlos*, concentrating instead on the antagonism of Church and State, the theme of liberalism versus oppression, and the jealousy of Eboli and its consequences. He chose also to develop to the fullest extent in *Falstaff* the humour of the situation developed in Boito's marvellous condensation of Shakespeare and the character of Falstaff himself. He might have made much of the relationship between Ford and Nanetta. Did he consider this too solemn a theme for a comic opera?

What of Verdi himself in his operas? It is probably not too fanciful to think of him as the "father figure" that appears in the person of Germont père in *Traviata*, and the Father Superior in *La Forza del Destino*? There is a similar figure in *I Lombardi*, the opera that immediately followed *Nabucco*. Rodrigo in *Don Carlos* seems to stand as it were *in loco parentis* in relation to Carlos himself, while assuming different roles towards Philip, the Queen and Eboli, and he becomes, as in Schiller's play, the key figure of the drama.

Verdi's brief account of the making of *Nabucco* reveals a great deal both of the man and the artist. It is a fascinating introduction to the career that produced such enormous wealth of melody, extraordinary musical characterisation and superb dramatic situations.

A.Q.

Eleven



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VA, PENSIERO

Text and translation of Verdi's great chorus at the opening of Act III, Scene 2 of Nabucco.
At his funeral in Milan in 1901 the crowds lining the streets spontaneously sang this chorus in final tribute to Verdi's memory.

Va, pensiero, sull'ali dorate;
Va, ti posa sui clivi, sui colli,

Ove olezzano tepide e molli
L'aure dolci del suolo natal!

Del Giordano le rive saluta,
Di Sionne le torri atterrate . . .

Oh mia patria sì bella e perduta!
O membranza sì cara e fatal!

Arpa d'or dei fatidici vati,
Perchè muta dal salice pendì?

Le memorie nel petto raccendi,
Ci favella del tempo che fu!

O simile di Solima ai fati
Traggi un suono di crudo lamento.

O t'ispiri il Signore un concento
Che ne infonda al patire virtù!

Go, thought, on golden wings;
Go, rest yourself on the slopes and hills,

Where, soft and warm, murmur
The sweet breezes of our native soil.

Greet the banks of the Jordan,
The fallen towers of Zion . . .

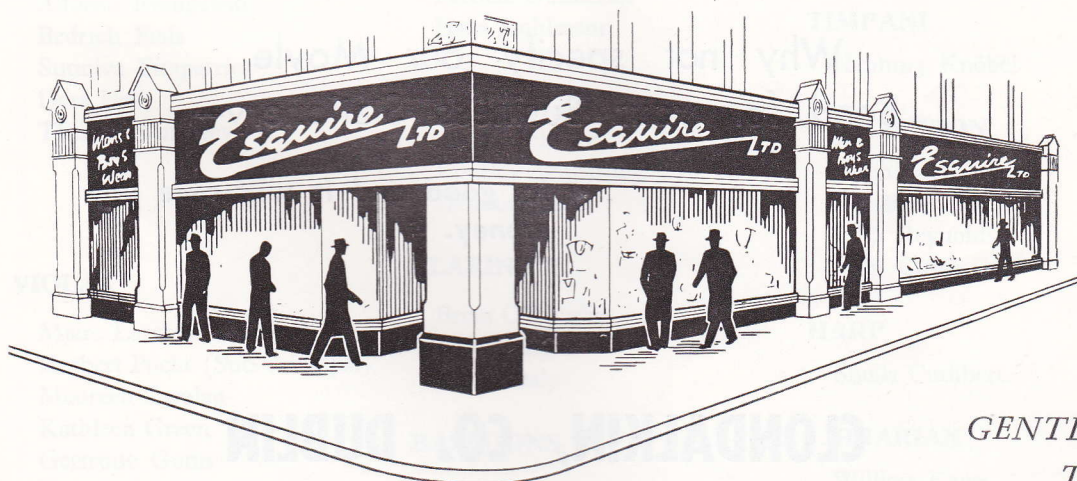
Oh my country so beautiful and lost!
O memory so dear and fatal!

Golden harp of the prophetic bards,
Why do you hang mute on the willow?

Rekindle memories in our breast,
Speak to us of the time that was!

O as with the fates of Solomon
You make a sigh of cruel lament

O may the Lord inspire you to a song
That infuses suffering with strength!



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(G. Puccini)

ARTISTES:

Anna Assandri, Atsuko Azuma, Bianca Berini, Giovanna Canetti, Valeria Mariconda, Margarita Radulova, Marina Stoica, Ugo Benelli, Helge Bomches, Raimondo Botteghelli, Joseph Dalton, Attilio D'Orazi, Pedro Lavirgen, Alfredo Mariotti, Lino Martinucci, Angelo Romero, Giuseppe Scalco, Marco Villeggiante, William Young.

CONDUCTORS:

NAPOLEONE ANNOVAZZI

GIUSEPPE MORELLI

PRODUCER:

ENRICO FRIGERIO

ASSISTANT PRODUCER:

PATRICK McLELLAN

CHORUS MASTER

GIUSEPPE GIARDINA

ASSISTANTS:

VERONICA Mc SWINEY

JOHN BRADY

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OFFICIAL OPENING NIGHT — MONDAY, 7th APRIL, 1969

GALA NIGHT — MONDAY, 14th APRIL, 1969

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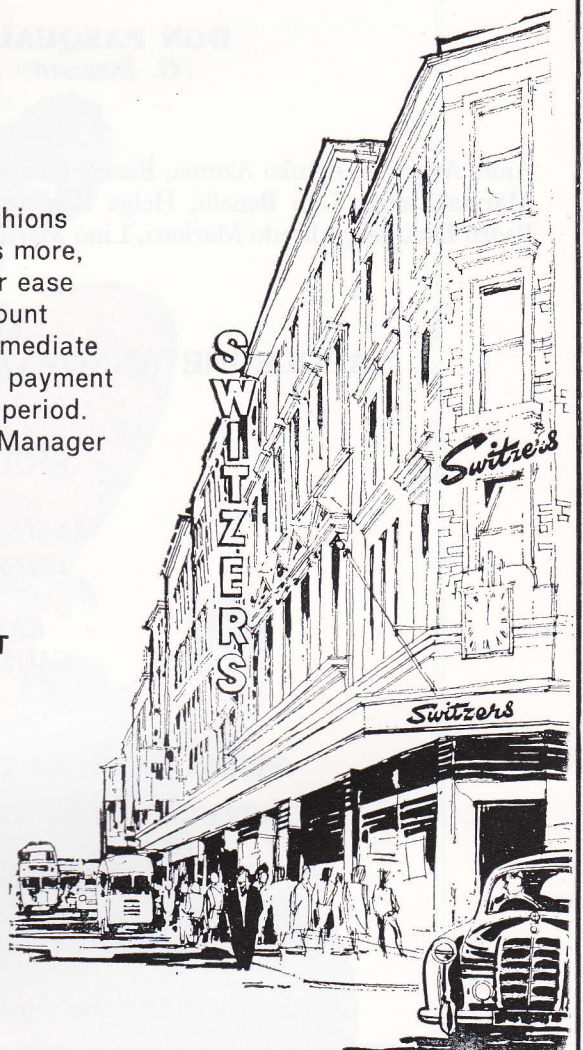
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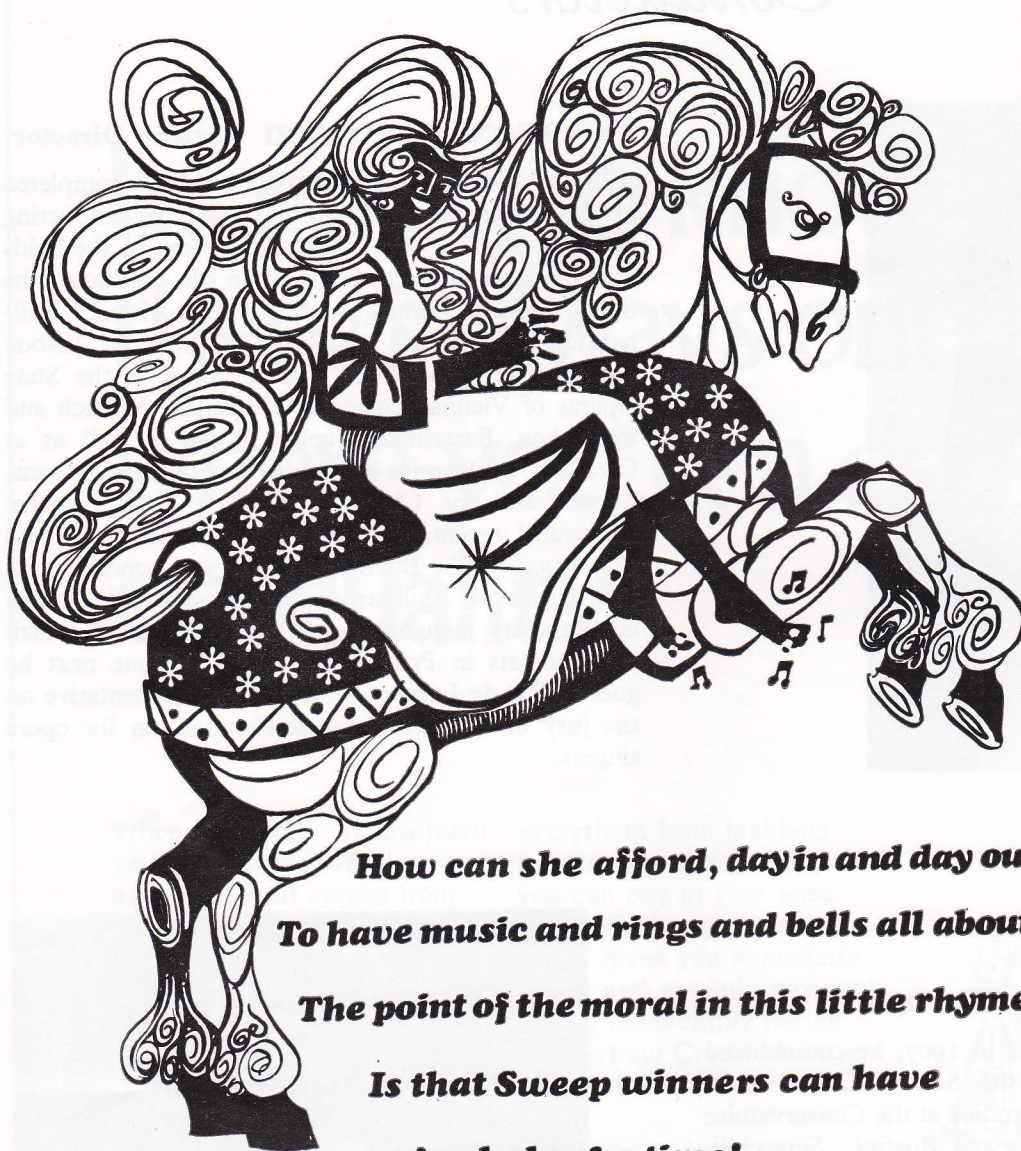
NAPOLEONE ANNOVAZZI Artistic Director

(Conductor). Though born a Florentine completed his musical studies at Venice and began his conducting career at Riga in 1935. Combining work in the fields of symphonic and opera music, he has conducted the Santa Cecilia, Vienna Symphony and Munich Philharmonic Orchestras and the orchestras of Lisbon and Madrid, and in the field of opera, at the State Operas of Vienna, Cologne, Wiesbaden, Munich and in Lisbon, Barcelona, Naples, Rome as well as at Caracalla. In America he has directed opera at Havana, Mexico and the City Centre, New York. Maestro Annovazzi recently directed *Falstaff*, *Lohengrin* and *Tannhauser* at the Bucharest Opera and concerts with the Bucharest Philharmonic Orchestra. His recent engagements included opera and concerts in Brazil and concerts in Poland and Paris. In June next he goes to Rio de Janeiro as the Italian representative on the jury of the International Competition for opera singers.

GIUSEPPE MORELLI

(Conductor). Born in Rome in 1907, he commenced his musical education in the Schola Cantorum of St. Salvatore in Lauro. He studied at the Conservatoire of St. Cecilia under Maestri Bustini, Setaccioli, Dobici and Palombi, taking his degree in Composition. He also followed the "perfection course" for conductors at the National Academy of St. Cecilia, under the direction of Bernadino Molinari. He has conducted in many theatres in Italy including the Rome Opera, Caracall and the San Carlo of Naples, as well as orchestral concerts with Rome's principal orchestra, the Santa Cecilia. Outside Italy Maestro Morelli is well known in nearly all the European countries, fulfilling frequent engagements at the State Operas of Berlin and Stuttgart, the National Opera of Brussels, in Spain, Austria, France, Rumania, etc. In the Far East he has directed the Italian Seasons at Tokyo and Osaka. For the 1965 Italian Opera Season at Helsinki Maestro Morelli was appointed principal conductor. Maestro Morelli makes a welcome return to conduct two of this season's operas.





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Bells on her toes,
She shall have music
Wherever she goes.

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To have music and rings and bells all about
The point of the moral in this little rhyme
Is that Sweep winners can have
A whale of a time!**

Irish Sweeps Derby Sweepstake

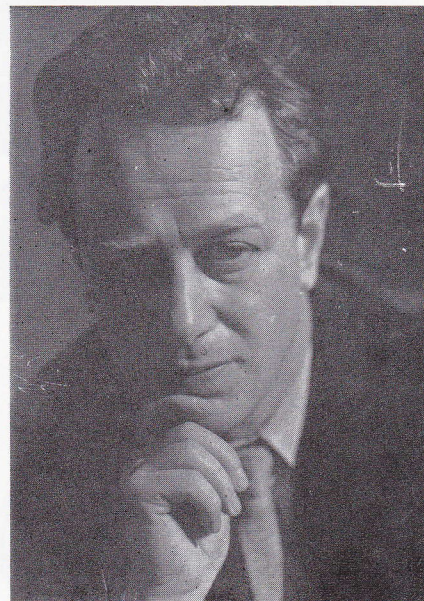
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ENRICO FRIGERIO

(Producer) was born at Castello di Lecce. After graduating in Law at Milan University he turned to the study of musical composition at the Scuola di Musica of Milan under Paul Kletski. Although he has to his credit several musical compositions which have received public performance, he decided on the role of opera producer (regista) as a career, on which he embarked in 1938. Over the years he has produced some 150 operas in the more important theatres of Italy, France, Germany, Switzerland, Spain and in both North and South America. He has also been the producer of a number of film documentaries. It is his fourth visit to Dublin.



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MAESTRO GIUSEPPE GIARDINA

(Assistant Conductor). Maestro Giardina obtained his musical diploma in organ and composition in Italy and subsequently studied Pianoforte at the Juillard School, New York. Subsequently he was accepted as a pupil by the celebrated conductors Fritz Stiedry and Tullio Serafin. Has directed Opera and Concerts in many centres including the Spoleto and Wexford Festivals, the Italian Radio, at the New York City Centre, in France, in several South American countries and of course, in Italy. This is Maestro Giardina's fourth opera season in Dublin.



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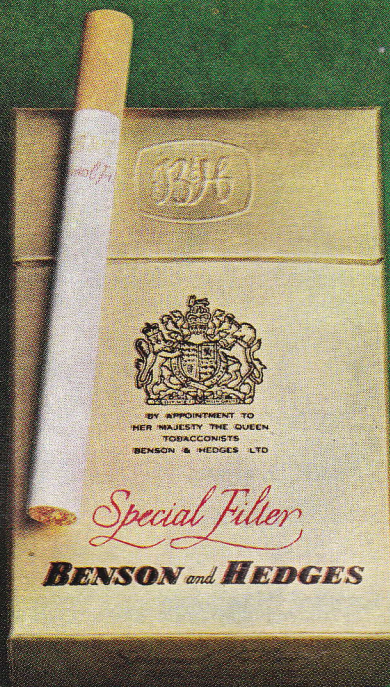
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The Artistes ...

ADRIANA ASSANDRI

(Soprano). Has specialised in many of the important secondary roles in opera. Her repertory is very wide and she has participated in performances throughout Italy on stage with the most celebrated singers and conductors.



BIANCA BERINI

(Mezzo-Soprano) is a native of Trieste where she studied pianoforte and stagecraft at the local Conservatory. Here her singing teacher was the celebrated singer Gilda Dalla Rizza. After a period of "perfezionamento" at the Scala school for young singers she became a member of the company of that great theatre besides appearing in all the more important opera houses in Italy and Europe. She appears in the role of Azucena in *Trovatore* on her first visit to Ireland.

ATSUKO AZUMA

the Japanese soprano who will this year sing the part of Cio-Cio-San, was born thirty years ago in Osaka. She commenced to study pianoforte at an early age and graduated in music at the University of Tokyo in 1961. The same year she won a scholarship which enabled her to go to Italy to study singing at the Parma Conservatory. In Italy her teachers were Giulia Tess and Ettore Campagalliani. Having gained the highest awards at the Vercelli and other singing contests she made her opera debut in Reggio Emilia in *L'Amico Fritz*. Engagements followed in many other leading opera houses in Italy, France and Germany and in her native Japan. She is now one of the most distinguished interpreters of the heroine in *Madama Butterfly* on the operatic stage to-day.



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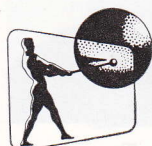
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The Artistes ...

MARINA STOICA

(Soprano) is one of the foremost dramatic sopranos in Rumania. Her debut was made at the Opera at Cluj, the second city of Rumania. Her success there was such that she was recently called to Bucharest where she is the leading dramatic soprano. This is her first visit to Dublin where she is to sing Leonora in *Trovatore*.



GIOVANNA CANETTI

(Mezzo-soprano) graduated with distinction in piano-forte at the L. Cherubini Conservatory in Florence and followed this with further musical studies at the Mozarteum at Salzburg. Finding herself the possessor of a considerable voice she then turned to singing which she studied at the Milan Conservatory. Already she has given concerts and appeared in opera in many Italian centres and in Denmark.



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The Artistes ...

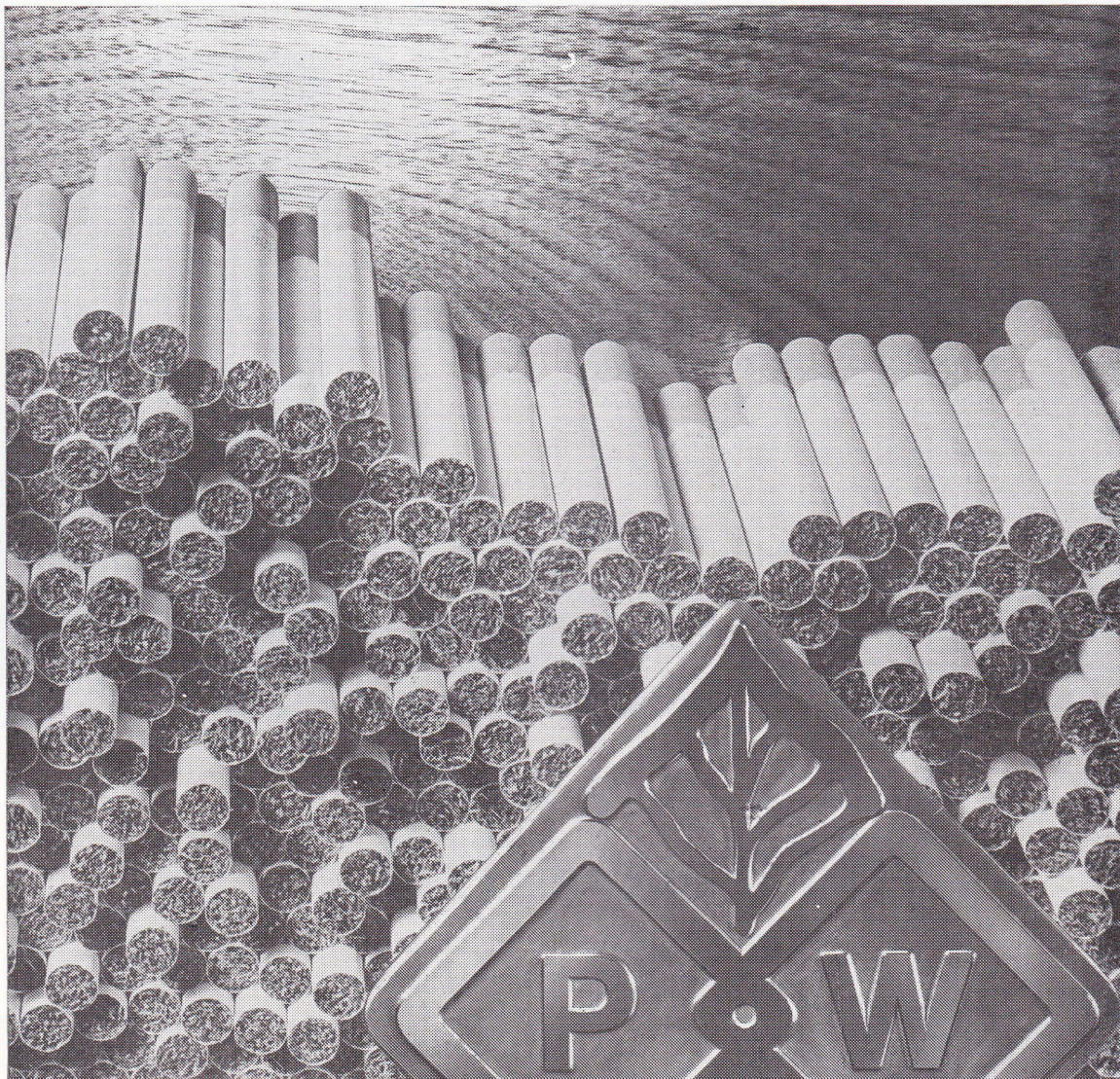
MARGARITA RADULOVA

(Soprano) is one of the leading artists of the Sofia Opera where she sings a wide range of roles in the dramatic soprano repertory. She is one of the few sopranos capable of coping with the part of Turandot, which she sang with memorable success in the D.G.O.S. Season last summer. She returns to undertake the hardly less formidable role of Abigaille in *Nabucco*.



VALERIA MARICONDA

(Soprano) was born in Tuscany and received her musical training in Florence. She sang twice previously in Dublin. In the interval her career has made great strides and she returns as Norina in *Don Pasquale* and Adina in *L'Elisir d'Amore* after a busy season in Italy.

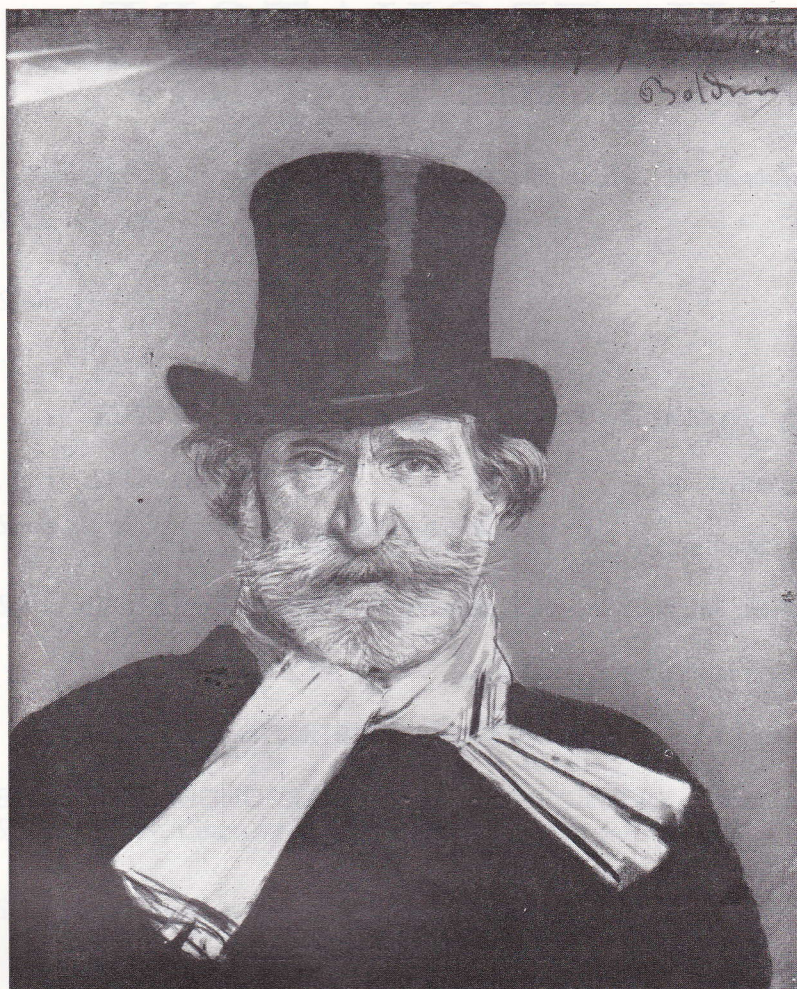


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GIUSEPPI VERDI

1813—1901

GAIETY THEATRE, DUBLIN

7, 9, 11, 14 April at 7.45 p.m.

IL TROVATORE

By GIUSEPPE VERDI (1813-1901)

Libretto by Salvatore Cammarano from the play "El Trovador"

by Antonio Garcia Gutiérrez

Leonora, Lady in waiting to a Princess · · · · ·	MARINA STOICA
Ines, her companion · · · · ·	ANNA ASSANDRI
Azucena, a Biscayan gipsy · · · · ·	BIANCA BERINI
Manrico, chieftain and reputed son of Azucena	PEDRO LAVIRGEN
Count of Luna, a nobleman of Aragon · · · · ·	ATTILIO D'ORAZI
Ferrando, his Captain · · · · ·	HELGE BÖMCHES
Ruiz, one of Manrico's soldiers · · · · ·	RAIMONDO BOTTEGHELLI

Gipsies, Soldiers, Servants

R.T.E. SYMPHONY ORCHESTRA

(By kind permission of the R.T.E. Authority)

Conductor: NAPOLEONE ANNOVAZZI

Producer: ENRICO FRIGERIO

IL TROVATORE

THE SCENE IS SET IN BISCAY AND ARAGON IN THE FIFTEENTH CENTURY

Act I—THE DUEL

Scene 1: The hall of the Castle of Aliaferia

Scene 2: The gardens of the Palace

Act II—THE GIPSY

Scene 1: A gipsy camp in the Biscayan mountains

Scene 2: The cloisters of a convent near Castellor

Act III—THE GIPSY'S SON

Scene 1: The Count of Luna's camp before the fortress of Castellor

Scene 2: A room adjoining the chapel in Castellor

Act IV—THE EXECUTION

Scene 1: In the Castle of Aliaferia

Scene 2: A prison cell

Il Trovatore was first produced at the Teatro Apollo, Rome on 19th January, 1853

GAIETY THEATRE, DUBLIN

8, 10, 16, 19 April at 7.45 p.m.

NABUCCO

By GIUSEPPE VERDI (1813-1901)

Libretto by Temistocle Solera

Nabucco, King of Babylon	GIUSEPPE SCALCO
Abigaille, a slave, supposed elder daughter of Nabucco	MARGARITA RADULOVA
Fenena, daughter of Nabucco	GIOVANNA CANETTI
Zaccaria, High Priest of the Hebrews	HELGE BÖMCHES
Ismaele, nephew of Zedekiah, King of Jerusalem .	RAIMONDO BOTTEGHELLI
Abdallo, one of Nabucco's officers	RAIMONDO BOTTEGHELLI
Anna, sister of Zaccaria	ANNA ASSANDRI
High Priest of Baal	JOSEPH DALTON

Assyrians, Hebrews, Soldiers, etc.

R.T.E. SYMPHONY ORCHESTRA

(By kind permission of the R.T.E. Authority)

Conductor: GIUSEPPE MORELLI

Producer: ENRICO FRIGERIO

NABUCCO

THE SCENE IS SET IN JERUSALEM AND BABYLON IN BIBLICAL TIMES

Act I—JERUSALEM

The Temple at Jerusalem

Act II—THE UNBELIEVER

Scene 1: The Royal Palace of Babylon

Scene 2: A hall in the Palace

Act III—THE PROPHECY

Scene 1: The Hanging Gardens of Babylon

Scene 2: On the Banks of the Euphrates

Act IV—THE SHATTERED IDOL

Scene 1: A room in the Royal Palace of Babylon

Scene 2: The Hanging Gardens of Babylon

Nabucco was first performed at La Scala, Milan, on 9th March, 1842

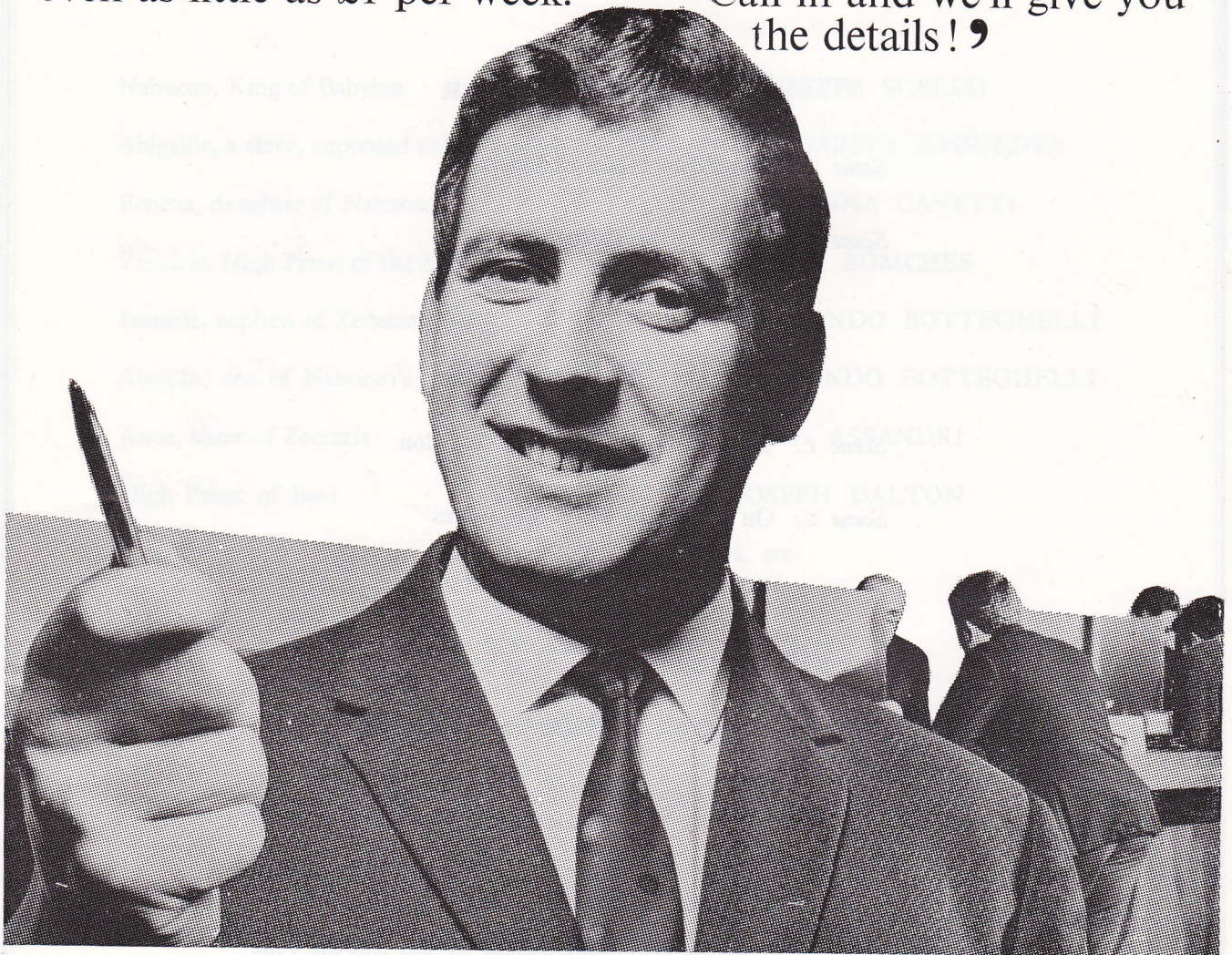
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GIACOMO PUCCINI

1858-1924

GAIETY THEATRE, DUBLIN

12, 17, 22, 25 April at 7.45 p.m.

MADAMA BUTTERFLY

By GIACOMO PUCCINI (1858-1924)

Libretto by Giacosa and Illica from the play by David Belasco

Cio-Cio-San, Madama Butterfly	· ·	ATSUKO AZUMA
Suzuki, her servant	· · · ·	GIOVANNA CANETTI
Lieutenant Pinkerton, U.S. Navy	· ·	LINO MARTINUCCI
Kate Pinkerton	· · · ·	ANNA ASSANDRI
Sharpless, U.S. Consul	· · · ·	ANGELO ROMERO
Goro, a marriage broker	· · · ·	RAIMONDO BOTTEGHELLI
The Bonze, Cio-Cio-San's uncle	· ·	HELGE BÖMCHES
Prince Yamadori, a rich nobleman	· ·	} WILLIAM YOUNG
The Imperial Commissioner	· · · ·	

Cio-Cio-San's relations and friends, servants

R.T.E. SYMPHONY ORCHESTRA

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MADAMA BUTTERFLY

THE SCENE IS SET IN NAGASAKI AT THE BEGINNING OF THIS CENTURY

Act I

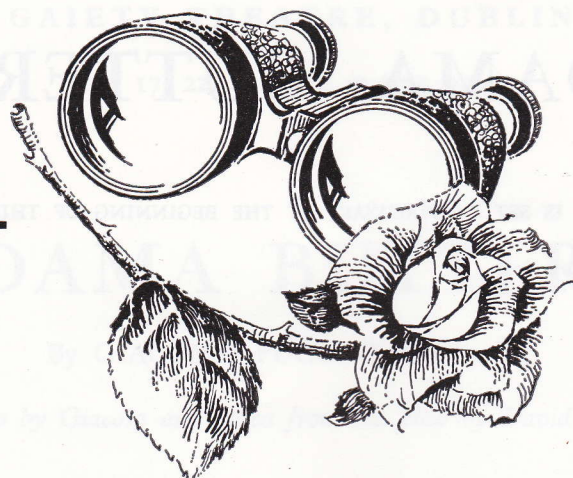
The garden and terrace of a Japanese house overlooking the town and harbour
of Nagasaki

Act II

Scene 1: Inside Madama Butterfly's house, three years later

Scene 2: The same, next morning

Madama Butterfly was first performed at La Scala, Milan, on 17th February, 1904



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Donizetti

GAETANO DONIZETTI

1797-1848

GAIETY THEATRE, DUBLIN

15, 18, 24 April at 7.45 p.m.

DON PASQUALE

By GAETANO DONIZETTI (1797-1848)

Libretto by Donizetti and Giovanni Ruffini

Don Pasquale, a rich old bachelor	· · ·	ALFREDO MARIOTTI
Doctor Malatesta, his friend	· · ·	ATTILIO D'ORAZI
Ernesto, Pasquale's nephew	· · ·	UGO BENELLI
Norina, his sweetheart	· · ·	VALERIA MARICONDA
Notary	· · ·	RAIMONDO BOTTEGHELLI

Servants

R.T.E. SYMPHONY ORCHESTRA

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Conductor: GIUSEPPE MORELLI

Producer: ENRICO FRIGERIO

DON PASQUALE

THE SCENE IS SET IN ROME IN THE EARLY PART OF THE
NINETEENTH CENTURY

Act I

Scene 1: A room in Don Pasquale's house

Scene 2: A room in Norma's house

Act II

A room in Don Pasquale's house

Act III

Scene 1: A room in Don Pasquale's house

Scene 2: The garden

Don Pasquale was first performed at the Theatre des Italiens, Paris, on 4th January,

1843

GAIETY THEATRE, DUBLIN

21, 23, 26 April at 7.45 p.m.

L'ELISIR D'AMORE

By GAETANO DONIZETTI (1797-1848)

Libretto adapted by Donizetti and Felice Romani from "Le Philtre" by Eugène Scribe

Adina, a landowner	VALERIA MARICONDA
Nemorino, a peasant	UGO BENELLI
Sergeant Belcore, a military man	ATTILIO D'ORAZI
Doctor Dulcamara, a quack	ALFREDO MARRIOTTI
Gianetta, a village girl	ANNA ASSANDRI

Villagers and Soldiers

R.T.E. SYMPHONY ORCHESTRA

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Conductor: NAPOLEONE ANNOVAZZI

Producer: ENRICO FRIGERIO

L'ELISIR D'AMORE

THE SCENE IS SET IN AN ITALIAN VILLAGE IN THE EARLY PART OF THE
NINETEENTH CENTURY

Act I

Scene 1: Adina's farm

Scene 2: The village square

Act II

Scene 1: The hall of Adina's house

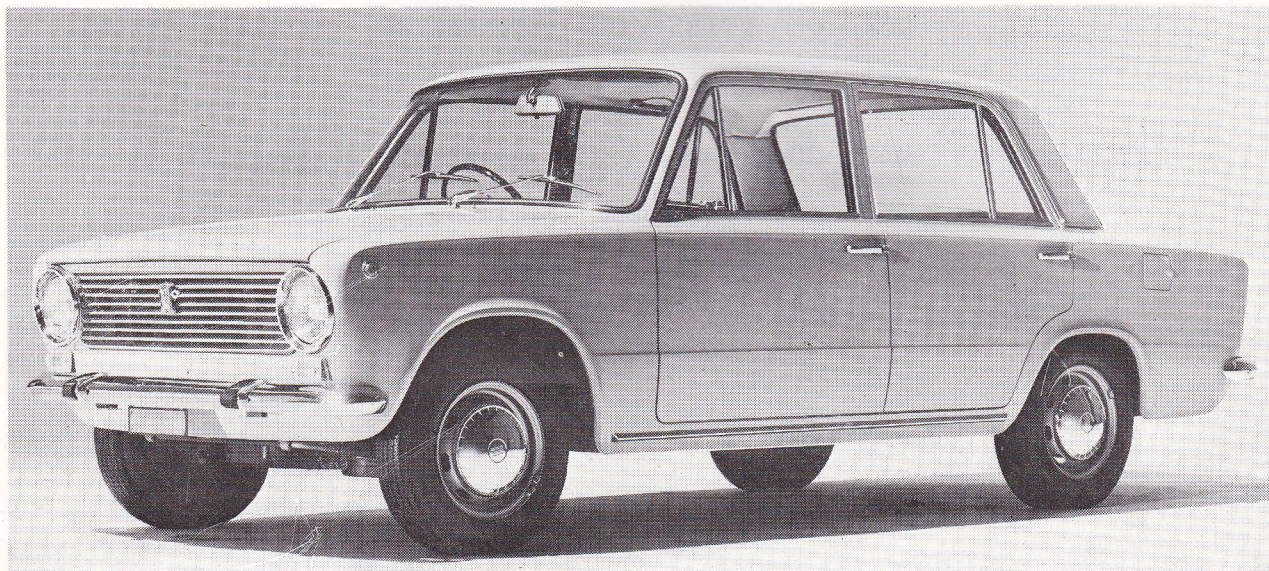
Scene 2: The village square

L'Elisir D'Amore was first performed at the Teatro Cannobiana, Milan, on 12th May,

1832

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IL TROVATORE

GIUSEPPE VERDI

ACT I

Scene 1. Ferrando, captain of the guard reminds his men that the Count of Luna their master, is keeping watch outside the palace in the hope of discovering the identity of the mysterious troubadour (Il Trovatore) who has been serenading Leonora, and in whom he detects a rival for her affection. To keep the soldiers alert, Ferrando tells them the story of the kidnapping of the count's younger brother, and how the gipsy, Azucena, to avenge her mother's death at the stake, threw a baby, believed to be the count's brother, into the flames. The soldiers disperse in fright when they learn that the ghost of the murdered gipsy is said to haunt the castle at midnight.

Scene II: Leonora confides in her companion, Ines, that she is in love with the unknown troubadour, who is a knight she once crowned in a tournament. In the aria *Tacea la notte placida* and the cabaletta *Di tale amor*, she expresses her love for the troubadour (Manrico). The Count of Luna appears and is enraged as he hears the voice of Manrico in the distance. Leonora returns to the garden and rushes into Luna's arms, but realises her mistake as Manrico emerges from the shadows. Manrico is wounded, and in the closing trio the three characters express their varying emotions.

ACT II

Scene I: Some weeks later we find the gipsies singing the Anvil chorus in their camp in the mountains of Biscay. Manrico is almost recovered. The flames of the campfire remind Azucena of her mother's death, and in the aria *Strida la vampa* she relives the terrible spectacle she witnessed when her mother was burned alive, and she implores Manrico to avenge her death. When they are left alone. Azucena tells Manrico how in revenge, she threw what she thought was the present count's infant brother into the flames, only to discover to her horror that she had sacrificed her own son. Manrico, disturbed by these revelations tells her

that some mysterious power made him spare the life of Luna when he overcame him in battle. A messenger arrives to tell Manrico that he must defend the castle of Castellor, and that Leonora, believing Manrico to be dead, intends to take the veil that evening.

Scene II: Outside the convent, Luna and his men wait in the hope that they may be able to abduct Leonora before she takes the vow. In the aria *Il balen* he sings of the tempest in his heart that she alone can quell and in the ensuing cabaletta *Per me ora* expresses his determination to win her. The singing of nuns is heard from within the convent, interrupted by the Count's repeated avowal that not even God shall take her from him. His attempt to abduct her is prevented by Manrico's arrival. His followers overpower Luna's men and Manrico carries off Leonora.

ACT III

Scene I: Ferrando tells the soldiers of Luna, now preparing to attack Castellor, where Manrico has taken Leonora, that they will be victorious. An old gipsy is dragged into the camp. Ferrando recognises her as the gipsy who stole Luna's brother and further interrogation reveals that she is Manrico's mother. The count, triumphant, condemns her to be burned.

Scene II: Manrico and Leonora are about to be married in the besieged castle. Manrico sings of his love: *Ah, si ben mio*. Now Ruiz enters with word of Azucena's capture and imminent death. Manrico immediately leaves the castle to save his mother, but in true operatic fashion, finds time first of all to sing the exciting aria *Di quella pira*. In the ensuing skirmish Manrico is captured and imprisoned in the same cell as Azucena.

ACT IV

Scene I: Outside the prison Leonora sings of her love in the aria *D'amor sull' ali rosee*. The sound of the Miserere for an approaching death is heard, and the voices of Leonora and Manrico mingle with the unseen choir in a last declaration of love. The count enters

and orders the execution of Azucena and Manrico. Leonora steps forward and offers herself to the count if he will free Manrico. In a splendid duet *Qual voce* the count accepts, but Leonora takes poison from a ring she is wearing so that the count shall only have her "cold and lifeless."

Scene II: In a prison cell shared by Azucena and Manrico, the old gipsy is delirious and she sees again the awful manner of her mother's death. Manrico tries to soothe her to sleep and they sing the duet *Ai nostri monti* (Home to our mountains). Leonora enters and tells Manrico that he is free. The latter suspicious of the means used to secure his release, accuses her of infidelity. But the poison is already taking effect, and as Leonora dies, the count enters and, realising that he has been tricked, orders Manrico's immediate execution. As he turns from the window through which he has watched the scene, Azucena shouts "You have slain your brother—Mother, you are avenged!"

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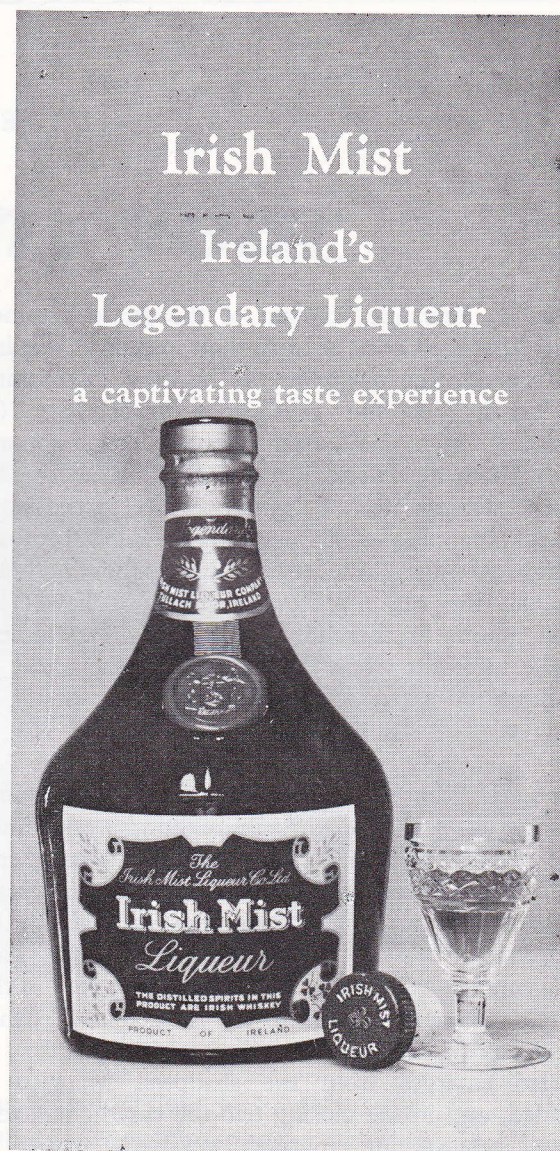
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NABUCCO

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ACT I

The scene is set in the Temple at Jerusalem. A group of Hebrew and Levites enter, expressing alarm at the impending attack by the Assyrians under their leader Nabucco. Zaccaria, the High Priest, enters with Nabucco's daughter Fenena as prisoner, declaring that God has put her into his hands as a hostage through whom they may be able to win deliverance. The chorus sing a song of thanksgiving. Ismaele enters announcing the immediate approach of the Assyrians and the chorus sing a prayer for aid. Fenena is handed over to Ismaele for safe-keeping, and they are left alone on the stage. It transpires that Ismaele had been Ambassador in Babylon and had met and fallen in love with Fenena there; at this moment Abigaille, Fenena's reputed sister, enters at the head of Babylonian warriors who, disguised as Israelites, had succeeded in capturing the temple. She reproaches her sister for indulging in romance at that moment and threatens her with death instead. Going to Ismaele she tells him that, when he had been in Babylon, she too had fallen in love with him, and that, if he returned her love, he might still save his people. She continues in this strain and is joined in a Trio by Ismaele who declares that he cannot surrender his life to her, but pleads for his people, and by Fenena, who calls on the God of Israel to hear her prayer, not for herself but for others.

An excited group of Israelites rushes in with the news that Nabucco is at hand; he straightaway appears at the door of the Temple. Zaccaria seizes Fenena and threatens to slay her if Nabucco profanes the Temple. Nabucco declares that if he does he will drown Zion in a sea of blood, while Fenena pleads with him for mercy for the Hebrews; Nabucco calls the Israelites his vassals and taunts them that their God had not come to their aid. Zaccaria renews his threats to kill Fenena, but Ismaele interposes and frees her and she takes refuge in her father's arms. Nabucco now, freed from his fear for her, gives free rein to his rage and orders the slaughter of the Israelites.

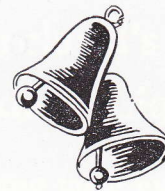
ACT II

Scene I: Abigaille reveals that she has become possessed of a document that proves she is of slave origin and not the legitimate daughter of Nabucco. She is furious that, in Nabucco's absence at war, Fenena has been appointed regent; she declares that she too once had a heart open to joy and success, but who can restore that now? The Priest of Baal enters, declaring that Fenena has set the captive Hebrews free; he offers to support her if she wishes to seize the throne and oust Fenena and Nabucco; she accepts.

Scene II: Zaccaria announces that he has been made the instrument of God to enforce the power of the law over the infidel. Ismaele enters and, in an impressive scene, has a curse laid on him by the Levites for his treachery in freeing Fenena. She and Zaccaria now arrive with Anna, who begs the Levites to spare Ismaele. At this moment Abdallo comes in announcing the false news of Nabucco's death and reporting the support of the people for Abigaille. The latter enters and demands the crown from Fenena, only to be interrupted by Nabucco who seizes the crown and places it on his own head. The chorus sing that the moment of fate is at hand and Nabucco announces that, because of the disloyalty of his subjects, he has decided to overthrow Baal; as for the God of the Hebrews, He had already been overthrown. There is now no God but Nabucco himself.

Zaccaria reproves him for his blasphemy, whereupon Nabucco orders him to be taken away to die with his people. At this Fenena declares that she shall die with them as she has embraced the Hebrew faith. Nabucco tries to force her to bow down and worship him, for he is no longer king but God. At the blasphemy there is a noise of thunder and Nabucco falls to the ground in terror. Abigaille picks up and assumes the crown.

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ACT III

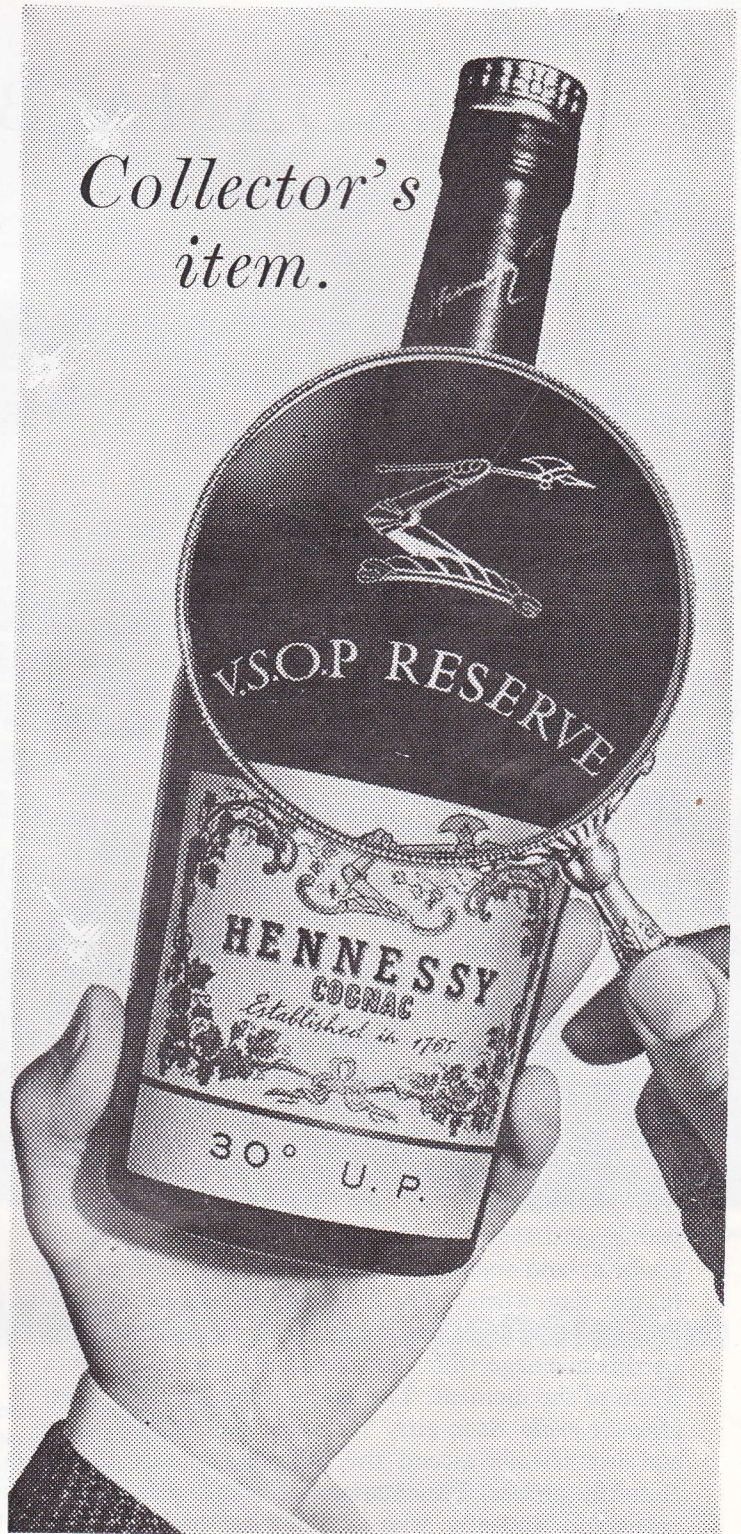
Scene I: Babylon. Abigaille has taken the throne. The Priest of Baal requests her consent to the destruction of the Hebrews, including Fenena. Nabucco enters distraught; Abigaille orders him to be removed, but he, with a semblance of his old authority, makes to ascend the throne. The others withdraw and Abigaille taunts him into signing a decree for the destruction of the Hebrews. When his request for mercy for Fenena is refused, he tells Abigaille she is not his daughter, but a slave. He searches in his bosom for the document of proof and, when he cannot find it, Abigaille disdainfully produces it and tears it up. The sound of trumpets proclaims the doom of the Hebrews. Nabucco calls for his guards; when they appear he finds they are not his but Abigaille's, and have come to take him under arrest.

Scene II: By the waters of Babylon. The Jews, in one of the most famous choruses in opera, lament for their homeland *Va, pensiero sull' ali dorate*. Zaccaria reproves them for their despair and prophesies the destruction of Babylon.

ACT IV

Scene I: Nabucco has just awakened from a dream that he has been pursued like a hunted animal. He seems to hear the sound of battle and cries for his sword. He hears the name of Fenena called and rushes to the window. He realises to his horror that she is being led to her death and that he is imprisoned and cannot go to her aid. He falls on his knees and contritely prays to Jehovah for pardon. Abdallo enters with his warriors and Nabucco, now restored to sanity, leads them out to set all to right.

Scene II: The hanging gardens of Babylon, with the great image of Baal. Fenena is led on to her death and Zaccaria exhorts her to seek a martyr's crown. Just as the sacrifice is about to be made Nabucco rushes in and orders them to stop. He commands his men to overthrow the statue of Baal, but it crashes to the ground of its own accord. Nabucco proclaims that the Hebrews are to return to their native land where he shall build them a new Temple. He declares his repentance and informs them that Abigaille had lost her reason and drunk poison. The Hebrews sing a song of praise to the Almighty. In a very brief scene Abigaille, dying, enters, confesses her faults, blesses the lovers and expires.



MADAMA BUTTERFLY

GIACOMO PUCCINI

ACT I

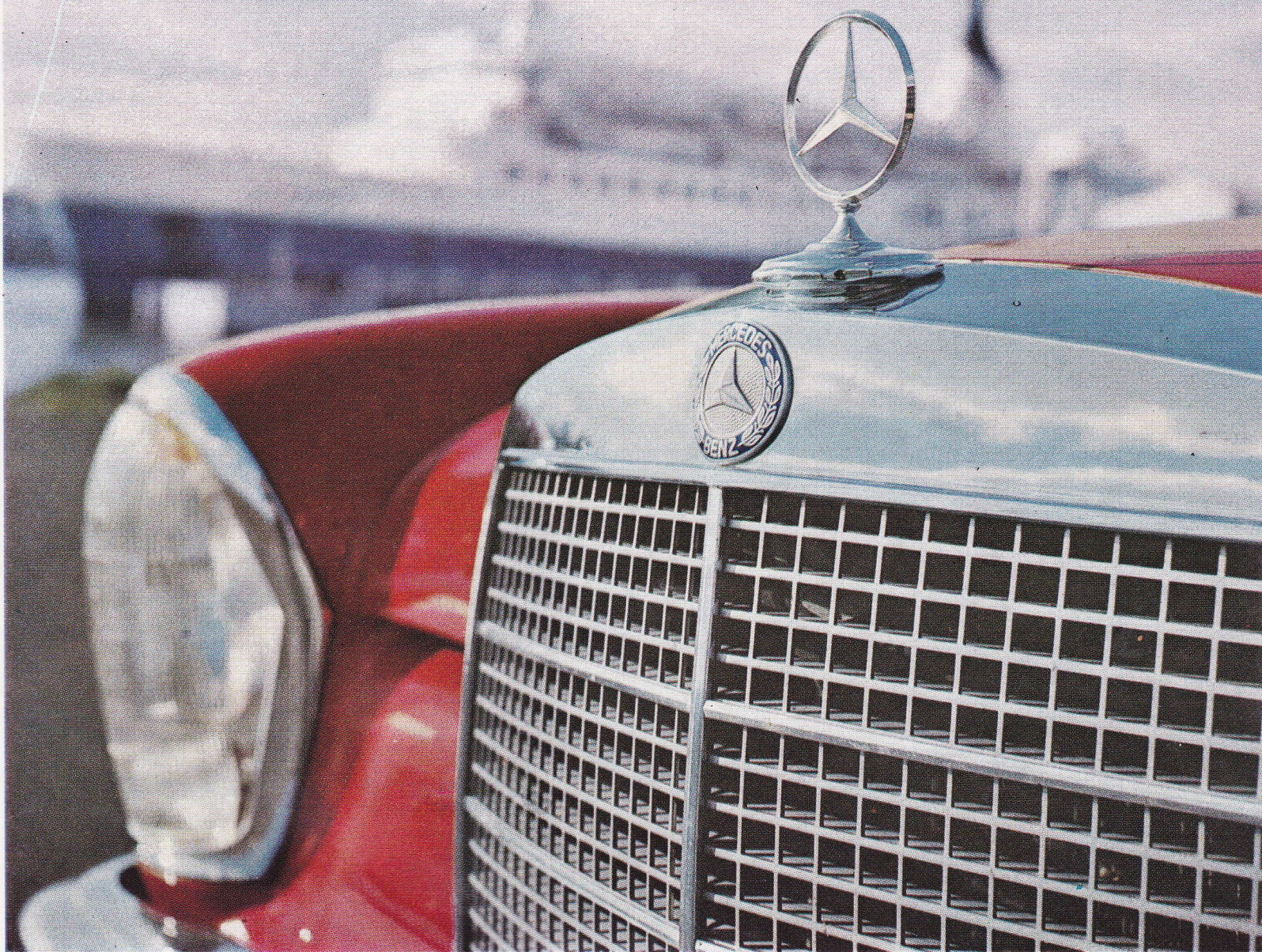
After a short orchestral prelude, which employs a Japanese theme, the curtain rises on a small Japanese house and its garden perched on a hillside overlooking the harbour of Nagasaki. It is to be the home of Lieutenant B. F. Pinkerton, of the United States Navy, who is stationed at Nagasaki and has leased the house for his marriage "Japanese style" to Cio-Cio-San, a geisha girl. Pinkerton (tenor) is being shown over the house by Goro (tenor), the marriage broker, who has arranged both the marriage and the lease. A staff of three including Suzuki, (mezzo-soprano), Cio-Cio-San's faithful maid, and two others has been installed. We learn that this "Japanese style" marriage for 999 years (with a convenient monthly option to dissolve) is about to take place. The fifteen-year-old bride Cio-Cio-San, named Butterfly by her friends, is a high-born girl compelled by family adversity to work as a geisha in Nagasaki.

Sharpless (baritone) the American Consul who is to act as Pinkerton's best man arrives. Pinkerton tells Sharpless how he had fallen for the charming young geisha girl and callously goes on to propose a whisky-and-soda toast to the Stars and Stripes and to the day when he will marry an American girl. Sharpless counsels prudence and is really disturbed by this marriage which his friend is undertaking as a whim of the moment. This is the theme of their duet, *Amore o grillo*. Soon girls' voices are heard as Butterfly and her friends ascend the hill. A radiantly happy Butterfly arrives. Presentations of family and friends ensue and Butterfly, who is taking her marriage very seriously, confides that to show her great love for Pinkerton she has gone to the American Mission and embraced her future husband's faith even though she knows full well that this abandonment of her

ancestral faith may involve her being cast off by her family and friends. Soon after the wedding rites have ended Butterfly's uncle, the Buddhist priest (bass), breaks in. He denounces her for her desertion of the faith of her forefathers and incites all present to abandon her. This they do, hurried off by Pinkerton who resents this scene of uproar in his own home. Only Suzuki and Pinkerton remain and finally Butterfly is alone with her bridegroom who tries to comfort the terrified girl. He is moved to tenderness for his child-bride. The passionate love-duet begins but when Pinkerton recalls how happily the name of Butterfly was chosen she remembers that butterflies often end their brief lives impaled in a collector's cabinet. The Act concludes as Pinkerton carries Butterfly across the threshold of their home.

ACT II — Scene I

Inside Butterfly's house. It is three years since Pinkerton sailed away telling Butterfly that he would be back with her when the robins built their nests again. Her confidence is, however, quite unshaken. In Butterfly's famous aria, *Un bel di*—"One fine day we will see the smoke of his ship on the horizon"—she describes to Suzuki her vision of Pinkerton's returning ship and of their ecstatic reunion. She does not yet know it, but Pinkerton is in fact on his way back to Nagasaki and has written so to Sharpless. Accompanied by Goro, Sharpless now comes up the hill, a letter from Pinkerton to Butterfly in his hand. It is Sharpless's unpleasant task to tell Butterfly that Pinkerton will be joined in Nagasaki by his American wife Kate. Butterfly is so transported by the mere news of Pinkerton's return that she fails to grasp or



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even hear the part about Kate. With glee she tells Sharpless how wrong Suzuki and Goro have been. The latter has, in fact, been urging Butterfly to forget about the missing Pinkerton and allow him to arrange a match for her from among her several wealthy suitors. While Sharpless is still trying to get his message across to Butterfly one of these suitors, Prince Yamadori, is introduced but politely rejected by her. Sharpless's courage begins to fail and at length he puts the question what Butterfly would do if Pinkerton should never return to her. "Two things I could do" she replies—"Go back again to sing for the people or . . . die!" With that she fetches her little son, Trouble, born since Pinkerton's departure and of whose existence neither the father nor Sharpless was aware. Completely dismayed and shocked by this turn in the situation Sharpless abandons his task and leaves. Cannon shots from the harbour announce the arrival of a man-of-war. Butterfly identifies it through her telescope as Pinkerton's. In great excitement she and Suzuki bedeck the house with flowers (here comes the Flower Duet — *Scuoti quella fronda di ciliegio*) and Butterfly dons her bridal dress. As night falls she, Suzuki, and the child take up their posts at the doorway . . . to wait, against the background of the Humming Chorus—the music and murmur of voices borne on the breeze from the city below them.

ACT II — Scene 2

As the curtain rises dawn discloses the three still where they were the evening before—Suzuki and the child still asleep but Butterfly erect and immobile as though transfixed in joyful expectancy. When Suzuki awakens Butterfly goes to rest a little on Suzuki's promise to call her at once when Pinkerton comes. When he does come, accompanied by Kate and Sharpless, his main concern seems to be to claim the child. But remorse at his behaviour is aroused at the sight of the little house to which he bids farewell in the aria, *Addio florito asil* — the only tenor solo in the opera. He rushes off leaving Sharpless and Kate to face the situation. Butterfly enters but is at once struck by a fearful premonition at sight of the stranger, Kate, and the truth begins to dawn on her. Persuaded by Kate and Suzuki, Butterfly with a strange resignation agrees to give up the child to Kate but on the condition that she herself will give Trouble into Pinkerton's keeping. Left alone Butterfly holds up the sword with which her father killed himself reciting the motto engraved upon it—"To die with honour when no longer can one live with honour". She pauses to bind the eyes of Trouble who unexpectedly appears, then falls upon the sword. Pinkerton and Sharpless arrive as Butterfly expires.

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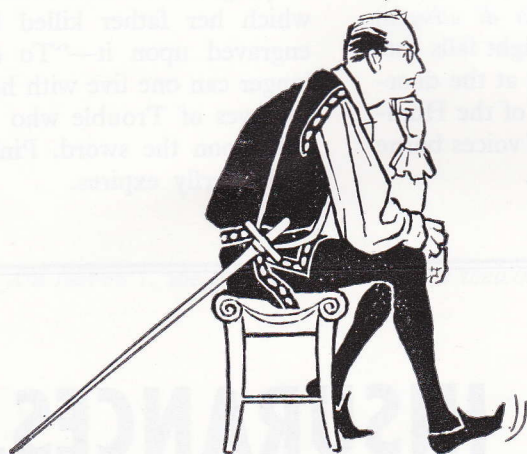
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DON PASQUALE

GAETANO DONIZETTI

ACT I

The scintillating Overture establishes a cheerful mood and the curtain rises on a room in Don Pasquale's house. The Don (Bass)—a stock figure in early comedy—is old and crusty, but contemplates matrimony. We find him awaiting his friend and confidant, Doctor Malatesta, whom he has entrusted with the office of finding him a suitable bride. The Doctor (Baritone) soon arrives. Having failed to dissuade Pasquale from his silly idea of marrying so late in life, and in order (as we shall see) to help Ernesto, Pasquale's nephew, Malatesta has devised a complicated plan to circumvent the marriage. Pursuing this plan, he tells Pasquale that he has found the very wife for him—a lovely young creature, still in a convent school, as good as she is beautiful, and, incidentally, the Doctor's own sister, Sofronia. Malatesta's description of her in his aria, *Bella siccome un angelo* ("Sweet as an angel") so entrances Pasquale that Malatesta is sent off to produce this paragon at once. The Don, alone, foolishly pictures himself as a fiery romantic bridegroom ("*Ah, un fuoco insolito!*") and relishes the prospect of the shock his marriage will mean to his impertinent young nephew, Ernesto, and his expectations. When Ernesto (Tenor) enters the old man discourses on his favourite topic, the necessity of Ernesto marrying a certain wealthy lady. But Ernesto will not hear of it because he already loves another—Norina. Greatly annoyed, Pasquale bluntly announces his own proposed marriage, telling Ernesto that he will have to leave the house and dis-inheriting him as well. All this emerges in their duet which is introduced by Ernesto's bewailing this shattering of his dreams in the delicate aria, "*Sogno soave e casto.*" The young man is further disillusioned when he hears that Doctor Malatesta, on whose support he had been counting, now appears to be abetting his uncle's own marriage.

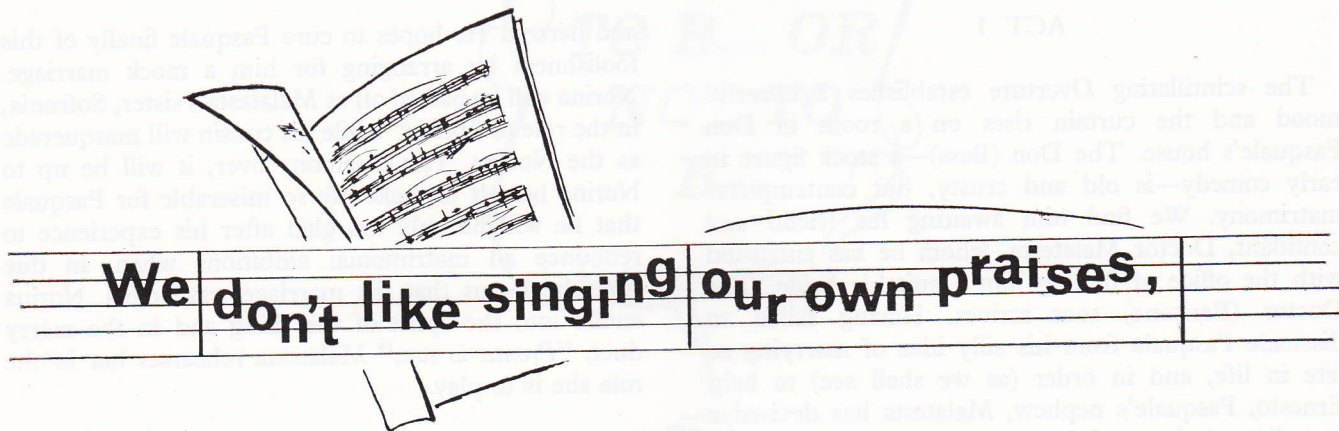
The second scene introduces Ernesto's sweetheart, Norina (Soprano), in her own house. We find her reading a romantic novel and musing over a tender love scene in the cavatina, "*Quel guardo, il cavaliere.*" A dismaying letter arrives from Ernesto and soon after it Doctor Malatesta. He has come to explain to Norina how he proposes to avert the serious difficulties which Pasquale's marriage would create for Ernesto

and herself. He hopes to cure Pasquale finally of this foolishness by arranging for him a mock marriage. Norina will be passed off as Malatesta's sister, Sofronia, in the role of "bride" while his cousin will masquerade as the Notary. The ceremony over, it will be up to Norina herself to make life so miserable for Pasquale that he will be only too glad after his experience to renounce all matrimonial ambitions when, in due time, he learns that the marriage was bogus. Norina enters into the spirit of the thing and in the merry duet, "*Pronta io son,*" Malatesta rehearses her in the role she is to play.

ACT II

Ernesto is preparing to leave Pasquale's house dejectedly proclaiming in the aria, "*Cerchero lontana terra,*" his firm intention of setting off to end his days in some foreign land. On his exit, Pasquale comes in preening himself and very satisfied with the fine figure he believes he still cuts at 70 years of age. Malatesta duly arrives with Norina, the "bride". Pasquale is much gratified at the excessive modesty of her demeanour though she obstinately refuses to remove her heavy veil. When she does so at last, the Don is so entranced by her beauty that he wants the marriage to take place there and then. The counterfeit contract is drawn up with Pasquale directing the insertion of the clause that his lovely young wife shall be mistress of all his property. The unexpected appearance of Ernesto, ignorant of the plot and about to make a scene, threatens to upset all Malatesta's work. The Doctor, however, manages to put Ernesto "au courant" with what is really happening so that he is even persuaded to act as witness.

No sooner is the ceremony over than Norina suddenly becomes a tartar and takes over control. First, she cancels Pasquale's order that Ernesto must leave the house—her husband is so old that she will need Ernesto as escort. Next, the establishment must be entirely refurnished; six horses and two carriages are to be ordered and at least twenty-four extra servants engaged—all young and handsome. The Act ends in a quartet where each character expresses his or her reactions to this sensational turn of events.



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ACT III

Pasquale's house again. Norina is revelling in a tremendous spending spree, indifferent to Pasquale's mounting rage as he tots up the fabulous bills. Worse still, she is preparing to go to the theatre without him. His attempts to prevent her earns for poor Pasquale a heap of abuse and a slap across the face. After a moment's remorse at having overplayed her part in striking the old man, Norina trips off telling Pasquale that bed would suit him best at his age. As she goes, she purposely drops a letter. From this the Don learns that Norina is to have an assignation that very evening in his own garden, the lover's signal to be a serenade. For Pasquale this is the last straw and he sends for Malatesta to advise him about a divorce. When he has left, the army of new servants assemble, and in an amusing chorus they discuss the recent goings-on in the house, the while admonishing each other to be prudent as this diverting employment is far too profitable to lose. From a brief exchange between Ernesto and Malatesta, it emerges that the letter Pasquale found is all part of Malatesta's plan. Ernesto exits hastily as Pasquale approaches to unburden his woes to Malatesta, wailing that he would now be a thousand times better off if he had never married at all. In the

patter duet commencing "*Cheti, cheti, immantinenti.*" the pair settle on a counter-plan—to surprise the couple at their assignation and send away the guilty wife.

Scene 2 takes place in the garden. Outside Ernesto sings his serenade, "*Com' e gentil*"—one of the most beautiful of tenor arias. The equally entrancing and very famous duet "*Tornami a dir che m'ami*"—"(*Tell me again you love me*") follows when Norina admits him. At its conclusion Pasquale and Malatesta appear and, according to plan, Ernesto slips into the house unseen. When Pasquale demands to know who her companion was Norina puts on a fine show of temperament and injured innocence, defying his orders that she must leave his house. Here, the able Doctor Malatesta takes the situation in hand and manages affairs so beautifully that in no time everyone is happy again—the Don to be rid of Norina who plagued him so, and Ernesto to receive his uncle's ready consent to his union with the same lady and a very handsome annual allowance from his uncle thrown in.

So the story ends very happily indeed in the quartet introduced by the master-brain, Doctor Malatesta, with the words, "*Bravo, bravo, Don Pasquale!*"

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L'ELISIR d'AMORE

GAETANO DONIZETTI

ACT I

Scene 1:—

Adina (Soprano) sits reading outside her farmhouse. She is beautiful, and wealthy to boot. Her friends and *contadini* also sit around in the shade enjoying the midday respite from work and the heat of the summer day. They sing a chorus in appreciation of it. Nemorino (Tenor), standing apart, gazes wistfully at Adina. His aria, *Quanto e bella*, expresses his love for her while lamenting the diffidence that afflicts him in her presence. Adina is fully aware of Nemorino in the background and while not at all indifferent she is irritated by his timidity in declaring himself. She reads to the peasants the story of Tristan and Isolde and the love potion (*Della crudele Isotta*). The peasants, and especially Nemorino, are much interested in this miraculous potion and wonder where it is to be obtained.

Martial music heralds a company of soldiers headed by Sergeant Belcore (Baritone), who at once lays siege to Adina's heart. Nemorino, greatly distressed, contrasts the Sergeant's smug aplomb with his own shyness. Adina grants permission to the company to bivouac on her lands. The peasants go back to work. Adina, left alone with Nemorino, at first brushes aside his awkward approaches but suddenly relents sufficiently to say that he is good and modest while she is capricious. In the tuneful air *Chiedi all' aura lusinghiera* she says he might equally ask the wayward breezes why they are so changeable. He replies that his love for her is changeless as the river. Not too unkindly she tells him that he would be better off to seek someone else to love.

Scene 2:—

The village square. A flourish of trumpets introduces one of the great comic characters of opera—Dr. Dulcamara (Bass), the itinerant quack. In the

Sixty

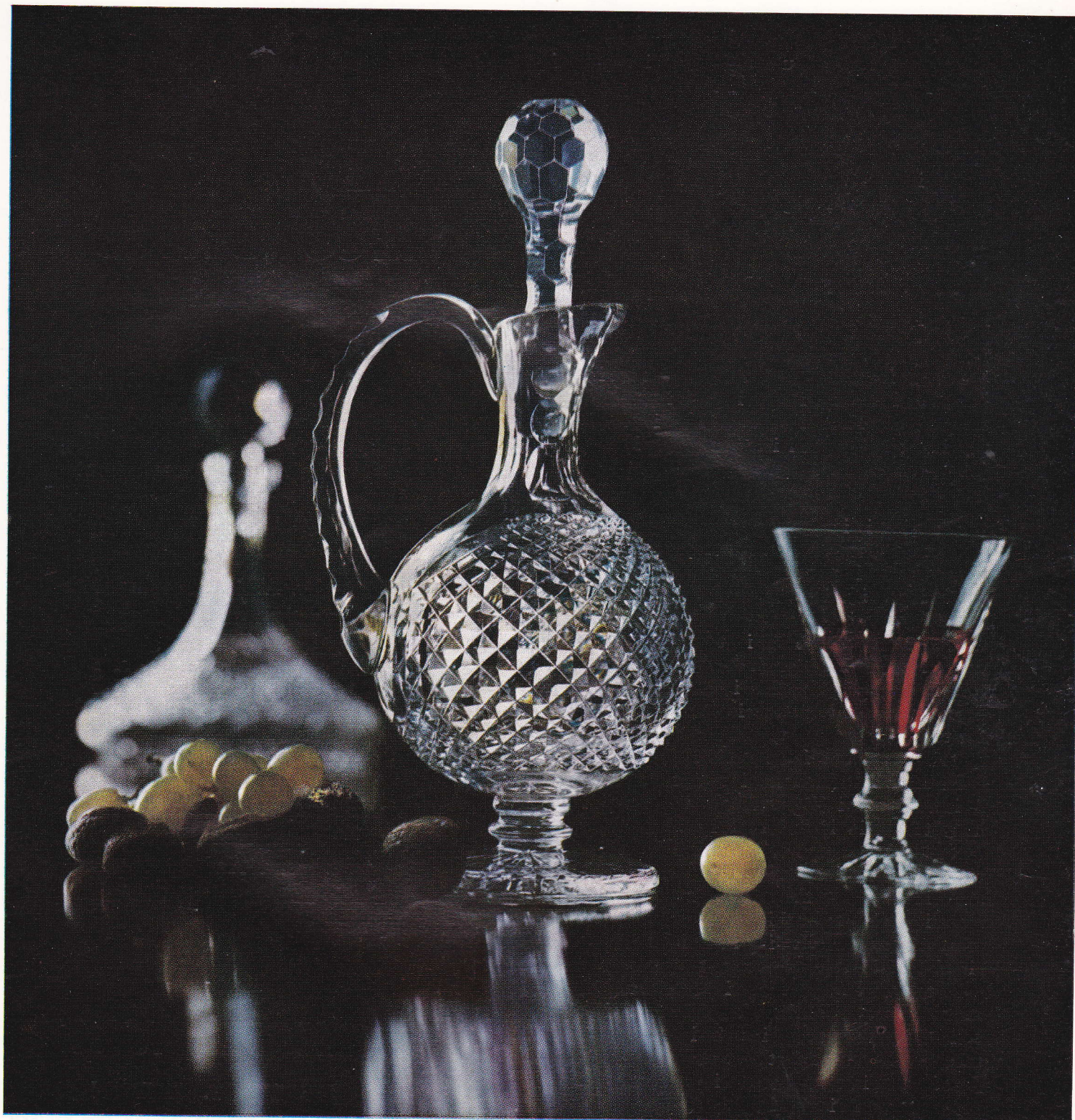
splendid patter song *Udite, udite o rustici* he flamboyantly exalts his own genius and world renown and the amazing efficacy of his universal medicine which will cure all human ills from toothache to wrinkles. The peasants are greatly impressed and brisk business is done. Nemorino hangs back to shyly ask the great man whether he had ever heard of Queen Isolda's love potion only to be told that the doctor is himself the sole distiller of this elixir. Congratulating himself at this answer to his prayer, he at once acquires a bottle at a fancy price. In the rattling duet *Obbligato, ah si obbligato* the gullible young men fervently thanks the cynical quack. What he has bought is a bottle of cheap red wine.

Nemorino, alone, gulps down his elixir. The results are indeed spectacular and Adina discovers him ludicrously dancing and singing all by himself. More than by these capers she is astonished by his complete ignoring of her. The amusing duet *Esulti pur la barbara* expresses Nemorino's tipsy elation and Adina's pique. So mortified is she indeed that when Belcore comes in she maliciously encourages him and says she may marry him in a week. When Gianetta (Soprano) rushes in with the news that the company has been ordered to leave on the morrow, Belcore presses Adina to marry him that day. Nemorino, sobered, desperately begs Adina to wait another day, (*Adina credimi*) but, still piqued, she consents to the Sergeant's proposal. The Act ends in a brilliant ensemble of rejoicing, Nemorino being odd man out.

ACT II

Scene 1:—

Outside the Inn where the coming marriage is being celebrated. After the chorus *Cantiam, facciam* Belcore obliges with a song. Then, in a delightfully comic duet, *Io son ricco e tu sei bella*, Adina and Dulcamara sing and act the tale of the beautifully lady gondolier and the elderly senator whom she rejects for a younger lover. The notary arrives



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but Adina is strangely reluctant to sign the contract. All troop out save Dulcamara. To him Nemorino complains that despite the elixir his love affairs are even more hopeless than before. The doctor prescribes a second bottle, but Nemorino is in the difficulty that he has no money left. Belcore now comes in much annoyed by Adina's delays. On hearing of Nemorino's desperate need of money he tells him of the bonus of twenty *scudi* paid to recruits and enlarges on the pleasures of a soldier's life. In the course of another rollicking duet Nemorino is persuaded to put his mark on the enlistment paper. Money in fist, he rushes off to find Dulcamara.

Scene 2: is the village square. The girls are in a hubbub of excitement. Gianetta imparts in deadly secrecy the news that Nemorino's uncle has died leaving him the richest and most eligible young man in the parish. (Chorus: *Possibilissimo, non e probabile!*)

Nemorino is immensely gratified by the flattering interest he now attracts. He is not aware of his legacy but having just swallowed a quart of the elixir and being quite tipsy, he assumes that its magic is at work at last. Dulcamara and Adina survey the unusual scene, unaware of its true cause—Adina ruefully, since she has begun to repent of her harshness. She is unreasonably chagrined to find Nemorino become the centre of attraction. Off-handedly he tells her the tables are now turned and the girls carry him off to dance on the village green.

In the course of a longish duet Dulcamara tells Adina of Nemorino's purchase of the love potion and how, to obtain it and the girl he loved, he had bartered his freedom. Adina, much affected, decides to take matters into her own hands. For one thing, she will buy back the enlistment paper. Nemorino, returning, reflects on his coming departure for the army and on the softening in Adina's mood. In the air *Una furtiva lagrima*—one of the gems of bel canto—he tells of the effect on him of the tear that had stolen down her cheek when she saw him monopolised by the other girls. Adina approaches and though coldly treated at first she confesses her love for him and in token hands him back the enlistment paper. After Adina's air, *Prendi, per me sei libero*, their differences are resolved in a tender duet. Belcore accepts the situation philosophically. Dulcamara, having in the meantime learned of the legacy, reveals the news to Adina and Nemorino and to the villagers he declares that his elixir not alone aids true love but brings riches as well. The villagers rush to buy and the good doctor—the real hero of the whole affair—is accorded a rousing send-off in the glittering chorus that ends the opera.

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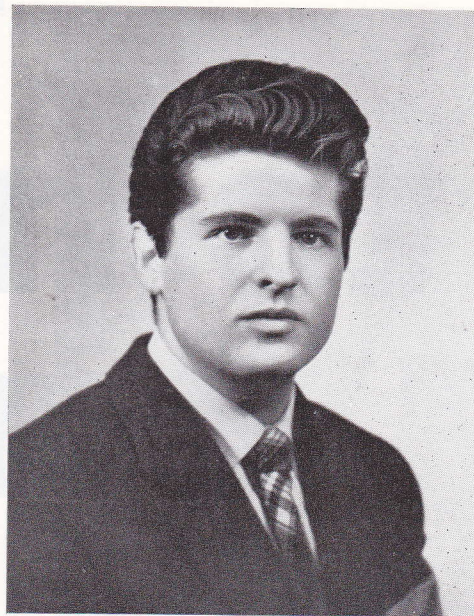
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The Artistes ...

UGO BENELLI

(Tenor) received his musical training in the finishing school for young opera singers at the Scala in which he won a place after a nation-wide competition. Since his public career began in 1958 he has been active in the most noted opera houses of Europe and also in North and South America. He has taken part in the Glyndebourne and Wexford Festivals. His long-play recordings of Rossini operas with famous casts have received critical acclaim.



ALFREDO MARIOTTI

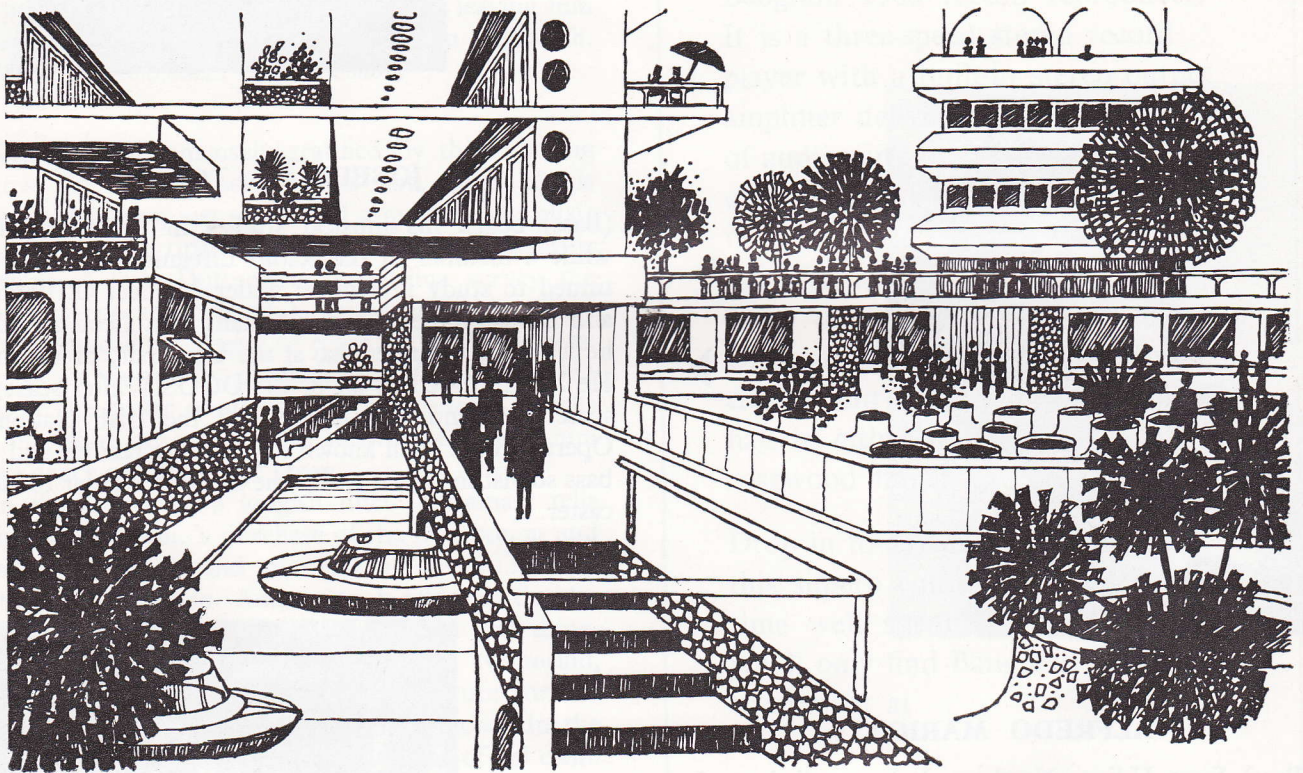
(Bass) from Udine, Northern Italy, studied at the Verdi Conservatory of Turin. After winning several prizes at Italian contests for aspiring opera singers, he began his operatic career at Spoleto which quickly opened to him the doors of the principal Italian opera houses, including those of Rome, Parma, Naples and Venice. He has sung also at the operas of Lisbon, Barcelona, Paris, Salzburg, Munich and Stockholm and in November 1967, with Ulster Opera in Belfast in "La Cenerentola." He records for Decca. This is his first visit to Dublin.

JOSEPH DALTON

(Bass) began his musical studies in Limerick and, while a member of the Radio Eireann Singers, continued to study in Dublin under Michael O'Higgins and Denis Noble. Winner of many Feis Ceoil awards, he was a prizewinner also at the University of Vienna. He has appeared in all of the DGOS Winter seasons since 1962 and is a member of the Irish National Opera Group. Well known for his song recitals and as bass soloist in choral works, he is also a regular broadcaster.



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The Artistes ...

HELGE BÖMCHES

(Bass) is one of the youngest and most esteemed basses in Rumania. He alternates opera appearance with concert work. Has sung Mephistopheles in *Faust*, with Maestro Annovazzi as conductor, at the Bucharest Opera. In Bucharest he has also taken part in oratorios by Bach and Handel and in Verdi's *Requiem*. This is his third visit to Dublin.



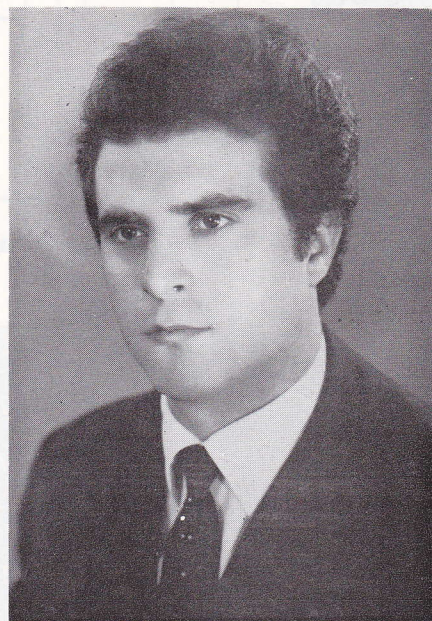
LINO MARTINUCCI

(Tenor). Aged only 25, Lino Martinucci won the valuable First Prize and Gold Medal at the International Concursus of Vercelli in 1967, following which he was given contracts to sing in several opera houses in Italy and elsewhere. He makes a welcome return visit to Dublin after his popular success here in 1968.



ATTILIO D'ORAZI

(Baritone) has been a regular visitor to Dublin since 1959 when he made his first appearance here shortly after his début in opera. In the intervening years he has created a solid reputation as one of the most versatile and musicianly artists in the world of opera. In 1967 he won esteem for his singing in *La Boheme* at Glyndebourne. He was extremely active during the opera seasons just concluded at the Regio of Turin, the Comunale of Bologna, the Rome opera, the San Carlos of Lisbon and at many other centres.





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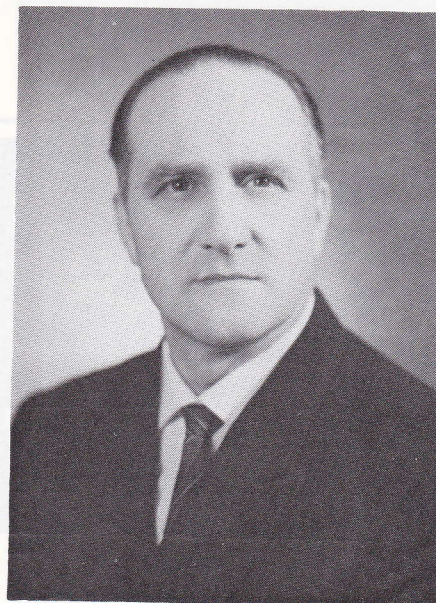
RAIMONDO BOTTEGHELLI

(Tenor) is a versatile master in the interpretation of *comprimario* roles in opera in which he is to be admired for the precision of his musicianship. He returns to Dublin to sing in four of the five operas to be given during the season.



ANGELO ROMERO

(Baritone) returns to Dublin to sing in *Madama Butterfly* after his popular success in *The Barber* in December last. This young baritone studied in Rome and three years ago made his opera debut at Spoleto. His remarkable voice and artistic quality secured him the favour of the notoriously "difficult" audiences of the opera houses of Parma, Modena and Reggio Emilia during the past winter.



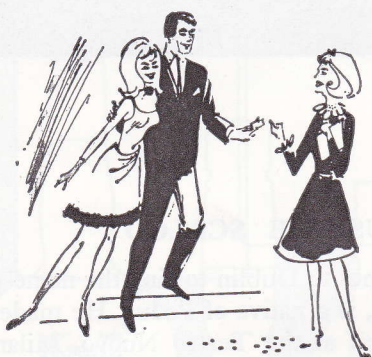
GIUSEPPE SCALCO

(Baritone) who comes to Dublin to sing the name-part in Verdi's *Nabucco*, is a native of Padua. He made his début in *I Pagliacci* at the Teatro Nuovo, Milan in 1962. He has already appeared successfully in international opera in the theatres of Italy, Yugoslavia, Poland, Germany, France and Spain. This is his first visit to Dublin.



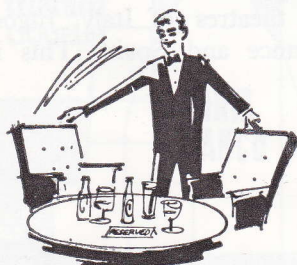


A GAIETY EVENING



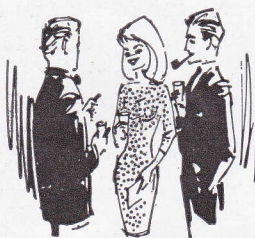
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MRS. MARGARET O'KELLY

It was with very great regret that the members of the Society learned of the sudden death last February of Mrs. Margaret O'Kelly, the wife of our Chairman, Lt.-Col. William O'Kelly.

Meg always had a deep interest in her husband's work for opera, and therefore it was no surprise to find that she was the first to join the Society as a Patron Member in 1946. She was also a member of the first Ladies' Committee which did so much work for the Society some years ago. She was a frequent member of the audience during Opera Seasons at the Gaiety, and indeed her last visit was on the final night last winter, when she joined with the performing members in celebrating the end of the season.

Her willing sacrifice of her husband's time in no small way contributed to the success achieved by the Dublin Grand Opera Society. To him and to her family we offer our deepest sympathy in their loss.

"Grása Dé lena h-anam."

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